DOCUMENT RESUME

ED 101 375 CS 201 836

AUTHOR	Wimer, Frances N., Ed.
TITLE	Focus: Teaching by Theme.
INSTITUTION	Virginia Association of Teachers of English.
PUB DATE	74
NOTE	63p.
JOURNAL CIT	Virginia English Bulletin; v24 n2 Entire Issue Winter 1974
EDRS PRICE	MF-$0.76 HC-$3.32 PLUS POSTAGE
DESCRIPTORS	Censorship; Developmental Programs; Elective Subjects; Elementary Secondary Education; English Curriculum; *English Instruction; *Literature; Science Fiction; *Teaching Methods; *Thematic Approach; War

ABSTRACT

Focused on teaching by theme, the articles in this issue of the "Virginia English Bulletin," an NCTE affiliate journal, include "Theme-type Units: Background and Basis"; "Casting Shadows," which discusses science fiction; "War, Literature, and Kids: Blood Relations"; "Ethnic Heritage Studies for the Elementary and Middle School Student"; "Framework for Freedom: Selected Themes," which discusses the themes of illusion vs. reality and part/apart which were taken from the curriculum guide entitled "Framework for Freedom"; "Sequence to Man: a Developmental Approach to Learning"; "Evaluating a Thematic-Elective English Curriculum"; "Great English Teaching Ideas"; and "Schools and the Censor." (HOD)

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Virginia English Bulletin

Published two times a year in December and April by the Virginia Association of Teachers of English, an Affiliate of the National Council of Teachers of English and a Department of the Virginia Education Association. Subscription is included in the annual membership dues of $3.00; non-member rate for institutions and individuals is the same. Single copies are $1.50.

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Articles are invited and should be submitted to the editor. Manuscripts should be typewritten and double-spaced. When possible, footnoted material should be incorporated within the article. Deadlines for copy are October 15 and February 15.

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Theme-Type Units: Background and Basis

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There is no new way of organizing literature for presentation in the high school classroom. In earlier times readers studied a single literary selection, usually a classic, and everyone read the same piece. The literature program of a school sometimes consisted of some twenty or more classics designated for the various years of that school. For a high school there were selected Shakespearean plays (*Julius Caesar, Macbeth, The Merchant of Venice,* others), selected *Idylls of the King* (*The Coming of Arthur, Lancelot and Elaine, Gareth and Lynette, The Passing of Arthur, The Lady of the L... A Tale of Two Cities, Ivanhoe,* and the like.

In the late 1920's the so-called unit method appeared upon the educational scene. Prior to this time virtually all instruction was accomplished on a day to day basis. An assignment was made each day for the next without any particular focus that tied together the content of several days. The then new unit method furnished a way of organizing both subject matter and pupil activities on a long-term basis, with some emphasis upon added introductory and concluding activities. Usually the plan for a unit extended over two or more weeks, and both students and teacher considered their efforts as being, not piecemeal from day to day, but planned over this longer period of time.

This planning incorporated the idea of individualization of instruction, a major emphasis of the unit method. Before this procedure every student had done the same thing at the same time as every other student. At first much of this differentiation pertained to quantity only. For example, in a class reading *Julius Caesar* all students would read the classic, but at different rates, with brighter pupils or better readers going ahead to other assignments as they finished the play. Some read other Elizabethan plays, some performed different creative activities, some engaged in research projects for reporting, and so on. Later for all students in a class there came the selection of different pieces of literature as reading fare for different students. Thus two major characteristics of unit-type instruction lay in planning over a longer period of time and designing content and activities for pupils of different abilities.

Organization of literature as a set of literary classics lent itself in some measure to unit planning, but other forms of organization were more flexible. As more and more students with differences in general ability and in reading in particular came into the schools, it became more necessary to choose a variety of pieces of literature. Not many students could read with even immediate literal comprehension such traditional pieces

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as *Silas Marner* or even newer writings of complex literary form. Although a unit might be planned for a single classic, such a unit did not produce the needed differentiation. More flexible selection could result from a unit on a type of literature, like one on "The Short Story." Flexibility could also take place when the unit centered on a period of literary history, if it was one which contained written materials of varying difficulty, like the "Westward Movement." Nevertheless, still more flexibility was possible when a unit centered on the ideas encouched in literature. Dora V. Smith told of her use of this procedure in 1951 in an article optimistically entitled "How Literature Is Taught."[1] She also told about the same experience at the fourth spring conference for Virginia English teachers at the University of Virginia. A teacher near the University of Minnesota was "in tears over her failure to teach *Silas Marner*" to everyone in her tenth-grade class. The range of reading ability was from grade 3.4 to grade 13.6. Yet a long paragraph early in *Silas Marner*, when analyzed by a reading formula, shows a readability level well beyond the twelfth grade. The teacher changed the unit to one entitled "Small Town Life Today and Yesterday as Revealed in Fiction." For this unit five students continued to read *Silas Marner* but others read at the same time books in keeping with their abilities and also interests, such as *Pride and Prejudice*, *As the Earth Turns*, *Winter Wheat*, *Friendship Village*, *Great Possessions*, *Mountain Laurel*, and *One-String Fiddle*. Dora V. Smith called this an "idea-centered" unit, but the term *theme-type* would have suited just as well.

The trend to the theme-type unit may be seen through other documents. In 1932 the course of study for Baltimore, Maryland, included a unit named "Misdirected Ambition" with *Macbeth* as the main literature.[2] At the same time for an earlier grade the Course of Study of South Dakota suggested the titles "Literature of Achievement," "Literature of the Sea," and others.[3] A course of study published in Virginia but never used very widely provided that literature be incorporated into what today would be termed an interdisciplinary organization but which was generally referred to then as the "core curriculum."[4] In 1935 the National Council of Teachers of English released *An Experience Curriculum in English*, a document which suggested such unit titles as "Exploring the Physical World," "Exploring the Social World," and "Sharing Lyric Emotion."[5] Most of these units allowed for the choice of many literary selections. Twenty years later in 1956, *The English Language Arts in The Secondary School*, also published by the National Council of Teachers of English, had a chapter on "Building Instructional Units."[6] The major example, described in detail, was a unit entitled "Back Country America," which had been used in several high school classrooms.

The interest in theme-type units was furthered by the flexibility which they afforded for the necessary attention to individual differences. Yet a greater factor may have been the realization that literature furnishes a logical basis for illuminating the human condition and that the main

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interest for most people is not in viewing writings as examples of movements in literary history nor in examining the expertness of the author in exercising his craft. Rather many readers give priority to the value of literature as portrayed in the content of that literature, in the ideas revealed, to use Dora V. Smith's term. Although the organization of some high school textbooks still place primary emphasis on literary techniques and types, many of them are today organized by themes.

The reader of a detective story finds escape as he vicariously participates in the solution to a crime. He may not be thinking in depth about human beings and their ways, but he is surely not dwelling on what the author has done to make the story a good one. He is, first of all, concerned with the content of the story. Although the literary artist may use the techniques of his craft to produce a well executed novel, and although he may himself gain much satisfaction from using these techniques to mold as nearly perfect an artistic piece as he can, he uses these devices to communicate to the reader his thoughts, his beliefs about the subject of his production. In *The Great Gatsby*, F. Scott Fitzgerald told readers about the human condition of the 1920's for a segment of society of that era. In this novel certain events happened, and the reader might be interested in these events, but far more important is the picture of life presented therein.

In his sonnet "Ex-Basketball Player", John Updike reveals the condition of Flick Webb—Flick, who was such a star for the high school basketball team—Flick, who later had only a part-time job—Flick, who, like Edwin Arlington Robinson's Miniver Cheevy, dreamed about the past—Flick, who was leading an aimless life. Who Flick is, what he does, why he is the way he is, whether he might have been different—such questions as these may be of primary significance for the reader of "Ex-Basketball Player." As a means of comprehension of meaning students may see that the name Flick may suggest the quickness of the star basketball scorer's hands, that Flick's career is short and haphazard like the street with Berth's garage, that the tiers of Nibs, Necco Wafers, and Juju Beads represent the tiers of basketball fans that once applauded Flick. Some students, however, may have special interest in these literary techniques as characteristic of the art form.

Edmund Farrell in the January, 1969 *English Journal* indicated that the English teacher might build bridges between the students' concerns and literary works to be read.[1] He gave the example of asking students in a college preparatory class whether anyone had done homework the night before even though exciting programs had appeared on television, of asking why they had decided to do homework rather than to have fun. These questions caused students to cross over from their own life experiences to Frost's "Stopping by Woods on a Snowy Evening." In like manner, to recall the names of the members of the year's all-star team and then not being able to recall those of earlier years introduced "To An Athlete, Dying Young." Telling students that their grades for a set of papers would be decided by lot and then having them become highly

incensed supplied a bridge to Shirley Jackson's "The Lottery." All these were *content* bridges, testifying further to the place held by an author's ideas.

In the past among high school young people there has been much dislike for poetry. That dislike may have sometimes stemmed from the schoolroom emphasis on artistic merits of poems. Poets were thought of as people who wrote in a peculiar way to attain perfection at the art of writing poetry. Poetic techniques—figurative language (including metaphor, simile, symbolism, and the like), rhyme schemes, metrical patterns, stanza forms, onomatopea, alliteration, assonance—sometimes claimed the central attention of teachers and classes. On the other hand, poets use their craft to further the ideas or feelings they wish to express. And more often than not they express in this way feelings that people generally might reveal in some other way. A person uses whatever form of expression is naturally his for a thought, an idea, or a feeling. Most people just talk, some write letters to the editor for publication in a newspaper, some use a more specialized form and produce a motion picture, some write a satirical newspaper column, some use a highly specialized form and write poetry. In the early 1940's when Hitler's legions had wiped out the Czechoslovakian town of Lidice, Edna St. Vincent Millay wrote a long narrative poem, "The Murder of Lidice," to say forcefully that the United States should not stand idly by. At the same time a producer in Hollywood made a short documentary film to publicize the same thought across the land. Although all poems do not have as didactic a purpose as Millay's, it is their content which links them to the theme-type unit. High school young people may not be as likely to dislike poetry if it is read in the context of its message.

As already mentioned, an early publication of the National Council of Teachers of English, *An Experience Curriculum in English*, 1935, listed "Sharing Lyric Emotion" as a unit title, implying that the student may well discover the emotion expressed in a poem and that he may be able to share that emotion. The extent of his sharing may depend, of course, upon his own background of experiences. A reader who has associated with the sea may feel the sadness of James Joyce in "The Noise of Waters" better than someone who has had little experience with the ocean. Yet a reader may be able to share some of the emotion on the basis of vicarious experiences. In any event he will be responding to the *content* of the poem. Langston Hughes's dream poems embody thoughts about the social scene and might well fit into an appropriate theme-type unit. Yet one textbook points out that "Hughes, by the way he combines word sounds, movement, and pattern, creates for the reader feelings, perceptions, and intimations about dreams that go far beyond the face value of the individual words used." Form is thus seen as contributing to content.

There have been many studies of reading interests of young people, especially of middle school or junior high school age. Most of these studies revealed interest in content. Emans and Patyk in "Why Do High

School Students Read?" described an investigation of the motivations of the reader. They reported that "the aesthetic motive was given as the one least likely to be used in reading by the students" in their study.[8] Yet teachers have sometimes felt so enamored of a poem as poetry, of a novel as fictional writing, that they have let "ars gratia artis" be of transcending importance.

Theme-type units include different literary genres within the single focus of the theme that ties together pieces that relate to it. In recent years theme-type units have gained even greater momentum because teachers have not felt restricted by the organization of an anthology. They have been more likely to use the literature of an anthology for whatever organization they find best for their purposes. The phase elective program, so popular now in many schools, has furthered the popularity of theme-type units, for often a mini-course in such a program is in reality a teacher-created unit. The basis for such a course is often a predominating literary theme.

Theme-type units came into being for at least two reasons: (1) because of the content basis of interest in literature, and (2) because of their value for the individualization of instruction.

FOOTNOTES

1. Dora V. Smith, "How Literature Is Taught," *National Education Association Journal*, April, 1951, p. 286.

2. *Course of Study in English, Grades 7-12*, City of Baltimore, 1932, p. 55.

3. *English Arts for Secondary Schools*, Secondary Schools of South Dakota, 1932, p. 7.

4. *Tentative Materials of Instruction Suggested for the Core Curriculum of Virginia Secondary Schools, Grade VIII*, State Board of Education, Richmond, Virginia, 1936.

5. *An Experience Curriculum in English*, English Monograph No. 4, National Council of Teachers of English, 1935, pp. 42-79.

6. National Council of Teachers of English, *The English Language Arts in The Secondary School*, Appleton-Century-Crafts, Inc., New York, pp. 67-122.

7. Edmund Farrell, "Listen, My Children, and You Shall Read . . .", *English Journal*, January, 1966, p. 45.

8. Robert Emans and Gloria Patyk, "Why Do High Schools Students Read?" *Journal of Reading*, February, 1967, p. 65.

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Casting Shadows

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One of the most effective ways to organize the study of English has been by themes. "Man against Nature" or "Man against Himself" are but two prevalent examples. One must wonder at times how best to explore these themes as they relate to adolescents about to enter the last quarter of the twentieth century. What is there about the world in which these adolescents live and will live which impinges on their lives and holds meaning for them? Must we not explore how universal themes are reflected in current conditions? What are some of these conditions and where do we find literature which contains the themes confronting these conditions?

Ray Bradbury, in *Teacher's Guide to Science Fiction* (Bantam), writes:

> I must guess at the years ahead. If I guess well, if I warn accurately, I can help myself. . . . I will, then, write such stories as will cast shadows on the walls for us to see and choose among.

Bradbury's statement is striking for it captures one of the most compelling reasons so many writers of science or speculative fiction address questions the inhabitants of this earth now and in the immediate future must answer. These writers move out of the world in which we live and examine where we may be headed. They seem to ask: What is the effect of technology on the human condition? Where will the trends of present society, if projected into the future, lead us? They are concerned that the problems we face do not appear to have diminished over the centuries; indeed, our own inventiveness has served to multiply these concerns.

To observe how many writers have attempted to cast shadows, one could refer, for example to Orwell's *1984*, Bradbury's *Fahrenheit 451*, Huxley's *Brave New World*, Herbert's *Dune*, Asimov's *I, Robot* and *The Caves of Steel*. These are not books about BEM's (bug-eyed monsters), or even the exploits of a Buck Rogers or Flash Gordon. These are books which look at man's technological advances—the car, airplane, radio, television, telecommunications satellites, "The Pill" being but a few examples—and the problems accompanying each advancement. Consistently these books are exploring the theme of man overreaching himself in science or that of increasing governmental control over our lives. If we cannot prevent overreaching ourselves or giving control of our lives to the state, disaster, the shadows portend, will surely result.

Because such fiction addresses those themes and concerns central to the future of humanity, it has been asserted that science/speculative fiction is the most important fiction currently being written. All the important issues of our time are to be found here: pollution, overpopulation,

and other ecological concerns are treated in Aldiss' *The Long Afternoon of Earth*, Stewart's *Earth Abides*, and Herbert's *Dune*, for example; problems of the social order are explored in Orwell's *Animal Farm* and *1984*, Vonnegut's *Slaughterhouse Five*, Ofshe's *The Sociology of the Possible*, Huxley's *Brave New World*, and Asimov's *The Caves of Steel*; the inefficiency of governmental technology and the tangle of man and machine are the subject of Crichton's *The Andromeda Strain*, Asimov's *I, Robot*, Simak's *The City*, and Burdick and Wheeler's *Fail-Safe*.

The message of these books suggests that nothing can be taken for granted; we must always be prepared for change in our environment and in our attitudes. Thus the writer of speculative fiction frequently seems to be inquiring: "What would happen if . . ." and proceeds to explore the consequences of the conditional statement. What would happen, for example, if we had a society in which money never changed hands and bartering did not exist? Bellamy's exploration of this condition in *Looking Backward*, written in 1888, causes him to create a society based entirely on credit, complete with credit cards. Surely an over-extended, over-charged, over-mortgaged citizenry today can appreciate the reality of this speculation.

What would happen if thought could be controlled in a query raised by Bradbury in *Fahrenheit 451* and Orwell in *1984*. Bradbury is led to speculate about a society in which the most valued status symbol is possession of a room in which all four walls are television screens. These wall-screens enable the viewer to be an active participant in an on-going soap opera. In this society, too, the world is turned upside down. Firemen no longer put out fires; they start fires to burn books. Thought-control, mindlessness are prized values of the state.

Orwell's *1984* examines thought control in a slightly different manner. A government inspired revision of the language, designated Newspeak, is devised to replace Standard English, Oldspeak. The intent is to reflect the society of the controlling party, Ingsoc, and to make all other cultural viewpoints impossible for its speakers. Words are excised, nuances precluded, synonyms and antonyms disappear. Syme, one of the lexicographers working on the eleventh edition of the Newspeak dictionary, summarizes the "beauty" of thought control (1961 Signet edition, p. 47):

> By 2050—earlier, probably—all real knowledge of Oldspeak will have disappeared. The whole literature of the past will have been destroyed. Chaucer, Shakespeare, Milton, Byron—they'll exist only in Newspeak versions, not merely changed into something contradictory of what they used to be. The literature of the Party will change. Even the slogans will change. How could you have a slogan like 'freedom is slavery' when the concept of freedom has been abolished? The whole climate of thought will be different. In fact there will *be* no thought as we understand it now. Orthodoxy means not thinking—not needing to think. Orthodoxy is unconsciousness.

The reflective nature of literature permits the confrontation of pertinent issues: urbanization, alienation, breakup of the family, mechaniza-

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tion, the place of the individual in society, humanity and nature. These are themes which concern young and old alike. The future rushes at us, as Alvin Toffler has so fully documented in *Future Shock*, and we question our adaptability. If these are serious problems facing mankind, where in our literature programs do we confront them? Do we resort to *David Copperfield* or *The Scarlet Letter*? Why do we not also explore those books—largely speculative fiction—which, while they may cast shadows of potential disaster, seek to help us anticipate and prepare for the future by considering alternatives?

The youth in our schools are concerned in varying ways with questions which govern their lives, questions which are addressed to consistent themes: What shall I do with my life? How can I possibly prepare for a job, a career, which may not now exist? How do I make myself adaptable when the career I enter may soon be obsolete? What kind of society do I want to live in? How can I ensure a quality of life worth living? The youth of today, however unconsciously, survey a world in which overpopulation, pollution, food and energy crunches are major concerns together with a rapidly accelerating change in lifestyles, knowledge, technology. What literature exists to help youth examine and prepare for confrontation with these concerns if science/speculative fiction is not among it? This kind of fiction attempts to explain scientific achievement or suspected achievement in a logical way. It is not enough to predict; analysis and consideration of alternatives must also occur. That is the reason for casting shadows, for holding up to the light achievement and suspected achievement which may destroy us or rebuild us in new shapes of social relationships or economic and/or environmental relationships. This kind of fiction imaginatively allows us to consider what we want to do with our lives and those of future generations. Consequently it has less in common with Utopian novels, which attempt to propagandize for some social or political ideal, than with the writings of a Nathaniel Hawthorne. Did not Hawthorne cast shadows in such short stories as "Rappaccini's Daughter," where a central theme is life dedicated solely to science destroys human values, or "The Birthmark," in which life is destroyed by a science which seeks mortal perfection?

Given considerations such as these, is it so difficult to understand why a Ray Bradbury or a Kurt Vonnegut, Jr., is so popular with adolescents? Much of their writing is concerned with the problem of trying to maintain human values in an increasingly impersonal, technology-dominated, crisis-producing, ever-changing world. Adolescents are reading novels and short stories by these authors, and such nonfiction books as *Future Shock*, *The Greening of America*, *Silent Spring*, and *Since Silent Spring*. Many adolescents recognize that blind-pursuit of economic self-interest and technological advancement can be disastrous. Like Bradbury, they need to be given the opportunity to help themselves, and thus each other, and to consider the shadows cast on the walls "for us to see and choose among."

War, Literature, and Kids: Blood Relations

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War is a vigorous subject that pervades literary history, and it always has been a serious preoccupation of man. Norman Cousins observes that recorded history contains only three hundred years in which men were free from the shackles of war.[1] War lies at the very roots of literary expression in virtually every national history. Selden Rodman claims, "Long before the Odyssey and the Vedic hymns an impressive poem was written about the prowess of the Babylonian King Gilgamesh, and set in cuneiform script on twelve clay tablets. That was about 2000 B. C."[2] In view of man's historical tendency to engage both in war and in literary expression about it, what could be more relevant to kids—who constantly live in the shadows of international conflict—than a thematic study of war literature in the classroom? War, literature, and kids—they indeed have blood relations.

Students often view English departments as seedbeds of conservatism and feminine tastes, regardless of the validity or invalidity of such a view. A possible remedy to such a problem is to exploit students' fascination with the gory by exposing them to literature that is filled with what Arthur Bell calls the "thrashing of unreasoning militarism."[3] Most literature anthologies for secondary schools contain enough war literature—essays, short stories, plays, excerpts from novels, and poems—to provide a core of reading material for thematic study. *War and Peace* (Evanston, Illinois: McDougal, Littell and Co., 1972), particularly, is one such anthology that is concerned exclusively with the issue of international conflict. And always, somewhere in the world, military tensions create sensational stories for newspapers, news magazines, and television reporting. Since students live in a world which showers them with atomic particles of electronic media, it is an unwise teacher who insists upon separating the classroom from the real environments in which students actually live. The "now" teacher, who rightfully attempts to prepare students for life in a new world, will find war a fertile subject to explore in a wide variety of communication media. The significance of war literature in the classroom, then, is fourfold: (1) both war and literature are practically as old as man, and much early literary expression is about war; (2) war is a universal subject in literature, reflecting a problematical quality of the human condition; (3) much literature about war has a high practical value, in that it offers profound speculations about man and his conduct in this life; (4) since war is an omnipresent subject in the media, the teacher will find ample ways of approaching it through means other than exclusive use of the textbook. Newspapers, magazines, television, films, and popular songs give frequent play to war subjects.

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It is not really necessary to employ a strict application of the "thematic approach" in the teaching of war literature; since war lends itself to virtually every approach to literature study. In the historical approach, one can write units for the study of war literature from pre-Biblical times through the present, making many interesting and provocative divisions in the chronology. The historical approach works smoothly into an integrated curriculum composed of English and history. With war as the subject, further integration of poetry with sociology, psychology, and anthropology—in schools offering these specialties—is quite logical. Approaching it by forms or types, war literature can be read in poetry (epic, lyric, and dramatic forms), essays, short stories, plays and novels. The major advantage of a formal approach lies in the opportunity to foster an appreciation for the skill and craftsmanship of the artists. In a national approach, the war literature of a particular country can be explored in depth. And, of course, a pure application of the thematic approach, concerned with war and war-related subjects, can offer an exciting unit to young readers of literature.

In selecting literature for study, it is particularly important for the teacher to encourage students to provide heavy input into the decision-making about what, specifically, will be studied. Although war is a subject for which students have a natural affinity, all will be lost in the effort to stimulate their interests in literature if the teacher is the sole decision-maker about procedures to follow and content to consider. To build on the experiences and to play on the curiosities of students—these must be the goals and attitudes of the successful teacher of literature. Perhaps the first consideration of the teacher is to determine what subject, such as war, will be met with eager receptivity by students, but equal consideration must be given to the students' having a real stake in the planning of their learning activities.

With war as the subject, many approaches to the teaching of literature are possible. Using popular songs as stimulating devices is always a popular approach with students, who are intensely aware of what records are on the "charts." Bob Dylan's "Blowin' in the Wind," The Beatles' "Revolution I," Pete Seeger's "Where Have All the Flowers Gone," Richie Haven's "Handsome Johnny," and Bo Donaldson's "Billy, Don't Be a Hero" are a few of the many contemporary "cool" songs the teacher can use to launch a unit on war literature through a medium that represents a significant part of many students' daily lives. Why restrict the playing of these songs to the cafeteria (as is the case in many schools) or to the gym? Why not put them in the classroom and use them to stimulate students' interests in literature? Treasuries of war songs for teachers to peruse include John Brophy's and Eric Partridge's *The Long Trail*, Irwin Silber's *Songs of the Civil War*, Eric Posselt's *Give Out!*, and Barbara Dane's and Irwin Silber's *The Vietnam Songbook*. Because of the rather salacious nature of this last one, teachers should exercise caution about putting it into the hands of students. After listening to the songs in the classroom, discussion might ensue about attitudes

which the songs express about war, followed by reading selections from the textbook that either tend to support or tend to negate the attitudes toward war in the songs.

Other approaches might focus upon readings from the textbook and from Walter Lowenfels's book *Where Is Vietnam?*, which contains literature on the Vietnam War. One group of students might collect newspaper articles and magazine articles, as well as pictures, in order to make a collage on war, which they could interpret orally to the class. Another group might use Lowenfels's book, or another similar source, to find reading selections about war which they could dramatize to the class through creative role playing. Another group might use a slide projector, a 35 mm camera, and a tape recorder to prepare an audio-visual interpretation of a selection on war literature for presentation to the class. Students would take pictures, have slides made from them (ideally, paid for by English department funds), write and record the narrative, and organize the presentation. Teachers should not be intimidated by such elaborate projects, since their students can and will accomplish them with proper support, confidence, and guidance by teachers.

For creative writing portions of a unit on war literature, students might bring to class objects related in some way to war. Then—after staring at the objects for a while, tasting them, touching them, and smelling them—students could view art prints, listen to music, and read short selections on war literature, all of which are concerned with suggestions of conflict. Students would find words that have to do with war, cut them out, and then find pictures that illustrate the words' shades of meaning. Ultimately, students would write about their thoughts and sensations which these experiences aroused in them, concerning the nature of war.

To teach semantics, the teacher of war literature might ask students to list terms that have to do with war, and then to indicate usages of the terms that carry variant meanings. Students might list such terms as *pill-box, company, tank;* or such phrases as *body count* and *dig in.* All of these relate to the subject of war and battle, but they may occur in other contexts, as well. This technique can be helpful in beginning to teach figurative language. If we have any faith in learning theory and philosophy from Plato through John Dewey to Marshal McLuhan, then we must believe that we have to involve students physically in their learning activities; further, we have to permit them to generate something tangible (other than grades) if they are to have a sense of accomplishment. At the risk of sounding dogmatic, it is this principle (we learn what we do, or "the medium is the message") that almost permeates the history of educational philosophy, and we must give it serious consideration as we plan with students our strategies of teaching and learning.

For the creative teacher, war as a theme in literature study offers unlimited and exciting potential for stimulating students' interests in literature. Approaches abound to the successful teaching of war literature, and creative teachers will discover their own. Dwight Burton insists

that teachers should choose literature for study "which shows the wide variety and virility of [literature] and which are linked to student concerns."[4] War literature fits these criteria quite well. Burton also emphasizes the need for a variety of activities, such as oral reading by individual students; dramatizing; choral readings; singing; comparing and contrasting literature selections (such as ones reflecting polarized attitudes toward war); writing about literature; illustrating literature in pictures and in films; listening to recordings; collecting favorite selections; and making parodies of literature.[5]

The literature of war has a vital place in the English curriculum. It lies at the roots of western man's literary heritage; it comments on the very nature of man himself; it is, regrettably, ever relevant to the lives of the young. All well-developed literatures are filled with its almost infinite variety. In a unit on war literature, using the inquiry approach, the teacher might pose a question which could serve as the focal point and central problem for the entire study: "How could you improve the human heart?" This question is perhaps central to any study in the humanities. It is also a haunting question in the study of war literature.

FOOTNOTES

1. *Modern Man Is Obsolete* (New York: The Viking Press, 1945), p. 7.

2. "Introduction: The Vision of Armies," in *War and the Poet*, ed. Richard Eberhart and Selden Rodman (New York: The Devin-Adair Co., 1945), p. xvii.

3. "Brats and Bayonets: The Rhetoric of 'The Children's Campaign,'" *English Journal*, 59, (April 1970), p. 1038.

4. *Literature Study in the High Schools*, 3rd ed. (New York: Holt, Rinehart, and Winston, Inc., 1970), p. 116.

5. Burton, pp. 119-121.

Ethnic Heritage Studies for the Elementary and Middle School Student

BLANCHE HOPE SMITH

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TEACHING BY THEME

"The People Place," an ethnic studies center, was developed and organized by Dr. Beatrice Clark-Jones, Supervisor, Elementary Schools, Richmond Public Schools during the 1971-72 school year. The purpose of this center is to acquaint children with their own cultural heritage as well as the various cultures of other ethnic groups. This center is one way to take an imaginary trip on a realistic scale. Rooms have been designed to simulate environments of specific cultural groups. Continental areas are represented in most instances by a single cultural group: Africa—Nigeria, Liberia, Ghana; Asia—Japan, India; Latin America—Mexico; Europe—West Germany, Italy, and Spain; and Native America—Eastern Woodland Tribes."

The center has three primary objectives. They are:

1. Assist the pupil to create a self-concept that permits him to like himself and, therefore, to like others; one that enables him to move positively toward others who, in one way or another, are different from himself
2. Provide experience and practice situations in which the pupil will demonstrate human relations skills
3. Provide experience, inspiration and value models which encourage the development of positive attitudes toward others, towards differences, toward democracy, towards life itself.

The staff members of the "People Place" serves as facilitators both at the ethnic center and in the classrooms. They visit the classrooms dressed in native clothes of the country that they represent. Pupils are given passports that determine the first ethnic group they will visit. Each teacher is given materials, such as pictures, resource units, booklets, and a kit containing a variety of authentic articles indigenous to the various cultures. A small bit of the ethnic center is brought into the classrooms by the members of the staff.

Children from each class are divided into groups so that pupils from different classes and schools may intermingle and enjoy the various cultures as they visit the center. The multi-sensory approach to learning is used to help the pupils grasp the concepts of the various cultural groups as they view the elaborate exhibitions. Staff members present a lecture-demonstration for their particular ethnic group. It is truly a center where children are encouraged to touch the articles, taste some of the foods, and

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engage in singing and dancing; all of these activities are an integral part of the program at the "People Place".

After a visit to the "People Place", the boys and girls were enthusiastic about having a program for the entire school population. They had been overwhelmed by their visit, especially with the Native American Room, which they considered most exciting with various Indian displays. Individuals, small groups, and the entire group proceeded to work on a variety of projects.

Everyone began to read the trade books, encyclopedias, dictionaries, maps, textbooks, magazines, and globes in search of facts, information, and ideas on different Indian life styles. Trips were arranged to visit the Virginia Museum, and Jamestown, Virginia. Films, filmstrips, filmloops, recordings, songs, musical instruments, and tapes were used to increase the pupils' backgrounds in a variety of Indian cultures.

The classroom was set-up in learning units where the children could study in depth those areas of greatest interest. Art activities were productive abundantly: drums, masks, fort, mocassins, dioramas, sticks, bows and arrows, maracas, headpieces, costumes, murals, longhouse, canoe, log cabins, pottery, totem pole, peace pipes, and pictures. Dances were learned with much excitement: choral speaking, Indian games, and singing were enjoyed. Plans were organized for the program so that everyone had a role to perform.

The day finally arrived for the presentation. Costumes were fitted in place; instruments were distributed; the murals were arranged on the stage; and finally the totem pole was put on stage. The preliminaries were over, the stage was set for the pow-wow. The children enjoyed the sports: tumbling, rolling, headstands, cartwheels and stunts; dances, singing, and playing musical instruments; talking, laughter, and just sheer fun. Learning was enhanced by the children's desire to present the program. They were highly motivated and self-propelled to action. Yet they did need guidance in order for the activities to become a learning situation rather than just exposure to various Indian cultures.

As a result of these activities an attempt was made to develop pupil awareness of: American Indian Heritage; significance of harvest season; contributions the Indians made to the settlers; why the Indians and settlers fought; beginning of the first permanent English settlement in America; birth of our nation; hardships experienced by the settlers; first capital of Virginia, location and distance from the present capital; and changes of the life styles of Americans and Indians such as, housing, clothing, transportation, communication, education, work, holidays, leisure, arts, and crafts.

Language experiences developed by pupils were: related stories read about Indians and colonists; collected poems, articles, stories, sentences, phrasal elements, and words; selected songs to sing and play; located on globes and maps, Virginia and other states where Indians lived; identified tribes of various Indian groups; gave book reports; took dictations; made

books, diaries, dioramas, and games; made masks, drums, sticks, bows and arrows, maracas, headpieces, costumes, murals, longhouse, canoe, fort, log cabins, pottery, and peacepipes; cooked foods eaten in colonial and present time; formed discussion groups and committees; dramatized the role of settlers and Indians; and danced and played games of colonial times.

The language experience approach was used to develop these attitudes: every pupil's language was valid; talk can be written; writing and symbols can be read orally and/or silently; books can be made; our environment may be controlled by our language usage; and words have been taken from the Indian languages.

Language usage was extended and expanded by the following practices: word choice; word order; pronunciation; structure; sentence patterns; and lexical meanings.

Skills in language usage were reinforced through the application of: alphabetical order; syllabication; base; contraction; affixes; lexical meanings; compound words; vocabulary extension; sequential order; spelling, punctuation and capitalization; proofreading; comprehension and interpretation; categorization of objects and ideas; use of reference materials; and assessment and/or evaluation.

Pupil's behavioral patterns may be modified as a result of the activities in the following ways: socialization; humanization; sharing talents with others; being able to create something; joy of participation; and helping and serving others explore and discover new meaningful experiences.

Visits to the Virginia Museum of Fine Arts, Valentine Museum and Jamestown, Virginia were included.

Some of the books, poems, and songs included:

America Begins: The Story of the Finding of the New World. Alice Dalgliesh. N. Y.: Scribner, 1958.

America Build Homes: The Story of the First Colonies. Alice Dalgliesh. N. Y.: Scribner, 1938.

America Is Born. Gerald Johnson. N. Y.: Morrow, 1959.

Art of the North American Indian. Shirley Glubok. N. Y.: Harper & Row, 1964.

It's Time for Thanksgiving. Elizabeth Sechrist. Philadelphia: Macrae Smith, 1957.

Let's Find Out About Thanksgiving. Martha Shapp. N. Y.: Watts, 1964.

Paint All Kinds of Pictures. Arnold Spilka. N. Y.: Walck, 1963.

People and Places. Margaret Mead. Cleveland: World Publishing, 1959.

Pocahontas. Edgar P. & Ingri d'Aulaire. N. Y.: Doubleday, 1946.

Squanto, Friend of the White Men. Clyde Bulla. N. Y.: Crowell, 1954.

Pocahontas and the Strangers. Clyde Bulla. N. Y.: Crowell, 1971.

Time for Poetry. May Arbuthnot. N. Y.: Scott, Foresman, 1952.

Thanksgiving. Lee Wyndham. Scarsdale, N. Y.: Garrard, 1963.

Thanksgiving: Feast and Festival. Mildred Luckhardt. Nashville, Tenn., 1966.

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That Country Called Virginia. Lena Barksdale. N. Y.: Knopf, 1945.
The First Book of Language. Mauree Applegate. N. Y.: Watts, 1962.
The First Book of Maps and Globes. Samuel Epstein. N. Y.: Watts, 1959.
The First Book of Words Their Family Histories. Samuel & Beryl Epstein. N. Y.: Watts, 1954.
The First Thanksgiving. Lena Barksdale. N. Y.: Knopf, 1944.
The Harvest Feast: Stories of Thanksgiving Yesterday and Today. Wilhelmina Harper. N. Y.: Dutton, 1939.
The Thanksgiving Story. Alice Dalgliesh. N. Y.: Scribner, 1954.
"A Pop Corn Song", Nancy Byrd Turner.
Let's Enjoy Poetry. Rosalind Hughes. N. Y.: Houghton Mifflin, 1958, p. 31.
"A Song of Greatness", Mary Austin.
"Indian Children", Annette Wynne.
Time for Poetry. May Arbuthnot. N. Y.: Scott, Foresman, 1952, p. 31.
"Indian Pipe and Moccasin Flower", Arthur Guiterman.
"Old Log House", James S. Tippett.
"Our History", Catherine Cate Coblentz.
More Poems for Pleasure. N. Y.: Ginn, 1955, pp. 8, 12, 22.
"The Popcorn-Popper", Dorothy Baruch.
Bridled with Rainbows. Sara & John Brewton. N. Y.: Macmillan, 1956, p. 74.
"Dakota Hymn"
"Land of the Silver Birch"
"Lullaby"
"Morning Star"
"Navajo Happy Song"
"Song of the Peace Pact"
This Is Music, Book III. Boston: Allyn & Bacon, 1961.
"Indian Names"
The American Singer, Book Six. N. Y.: American Book Co., 1951.

Films used included: *A Plant Through the Seasons: Apple Tree; American Indians of Today; Art Discovered in Nature; Beginning Responsibility; Learning to Follow Directions; Children in Autumn; Color; Form; Indians of Early America; Jamestown; Light and Dark; Line; Plant Motions—Roots, Stems, Leaves; Pottery Making; Tom Savage—Boy of Early Virginia; Captain John Smith, Founder of Virginia; Texture; Tree Is A Living Thing; Using Maps; What Is Art?*

Filmstrips used included: *American Indian Legends; Art in Our Classroom; Autumn; Early Virginia Indians; Houses of Long Ago; Indians of North America; Indian Problems; Manners at School; Manners While Visiting; Stories for Children; Thanksgiving Day; Thanksgiving for King; Using the Encyclopedia; Using Special Reference Books; We Make Designs with Needle and Thread; We Make Stick Puppets; We Print Designs and Pictures; We Work with Clay; We Work with Paper and Scissors; We Work with Papier Mache.*

Film-loops used included: *Arms and Defense at Jamestown; Carving a Ritual Mask; Chipping a Stone Arrowhead; First Houses at Jamestown; Indian Symbols for Prairie Animals; Make Your Own Map: Location, Direction, and Scale; Make Your Own Map: Symbols and Legends; Medicine Dance.*

Recordings and cassettes used included: *Little Indian Drum; North American Indian Songs; You Read to Me, I'll Read to You; We Learn About Special Days.*

The foresight and vision of Dr. Clark-Jones, who established the "People Place", has made it possible for every child in the city to experience a similar conceptualization of diverse cultural groups. My class of boys and girls used their visit to the "People Place" as an introduction for an in depth study of American Indians; it can be used for a study of any ethnic group included at the center.

REFERENCES

Clark-Jones, Beatrice. The People Place. *College of Education Alumni Association News Letter.* East Lansing, Michigan: Michigan State University, Fall 1972.

Purpose of Ethnic Center. Richmond, Virginia: Richmond Public Schools, November 1971, p. 2.

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NCTE To Hold 1975 Convention in San Diego

NCTE makes plans for conventions four years in advance. Next year's convention will be in San Diego; 1976—Chicago; 1977—New York City. VATE had invited NCTE to meet in Norfolk for the 1978 convention but Kansas City won out. President Margaret Early said it was thought to be inadvisable to come to the east coast for two years in succession. The New Orleans convention directors voted to continue the yearly convention at Thanksgiving, although there was clearly a movement to move to four regional meetings on alternate years.

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Framework for Freedom: Selected Themes

Fairfax County Virginia has long been a pioneer for new curricular patterns in English. In 1970 a curriculum guide FRAMEWORK FOR FREEDOM for grades 7-12 was developed. Basic communication skills are expanded as students develop tastes and values through literature. Teacher-planned and student-elected units are organized around great themes of human experience in the Fairfax curriculum. ILLUSION VS. REALITY is taken from the 1970 guide; themes and variations of PART AND APART are taken from the 1973-74 revised guide and reprinted with permission of Mrs. Betty Blaisdell, English Curriculum Specialist for Fairfax County Schools.

Theme: Illusion vs. Reality

Unifying Theme: Man needs to dream, to hope, to aspire. It is this imaginative quality that sustains his human spirit and sets him apart from the animals. It protects his image of himself, gives reasons for being, and spurs him on to reach beyond his grasp. His dreams, however, can also confuse and alienate him. Because his survival depends upon how readily he adjusts to the present, he can be destroyed by illusions that keep him in the past or project him into the future. Tragically, humorously, furtively, he struggles between his illusions and reality.

Basic Readings	Activities for Small Groups and Individuals
The Playboy of the Western World, Synge *The Glass Menagerie*, Williams *Rosencrantz and Guildenstern Are Dead*, Stoppard *Man of La Mancha*, Wasserman *"The Secret Life of Walter Mitty,"* Thurber *"A Worn Path,"* Welty *"The Passage into Maturity,"* Lippman *"Richard Cory,"* Robinson *"The Love Song of J. Alfred Prufrock,"* Eliot *"Dirge Without Music,"* Millay *"Epistemology,"* Wilbur	**Argue** that the final action in **Lord Jim** is either a selfish act or a noble sacrifice. **Consider** the points of view from which Mrs. Dalloway, in **To the Lighthouse,** is seen. Discuss the complexity of her character. **Watch** the film "Silent Snow, Secret Snow" by Aiken after reading the book. Compare the two. **Compare** and **contrast** the attitudes of the young Marlow in **Youth** by Conrad with the mature attitudes of the older Marlow. **Discuss** whether the characters in the following poems face the realities of life. "Mrs. George Reese," Masters "The Black Cottage," Frost "Miniver Cheevy," Robinson "Portrait," Fearing

Supplementary Readings

For individual and group work

Books

Don Quixote, Cervantes
Through the Looking Glass, Carroll
But We Were Born Free, Davis
Lie Down in Darkness, Styron
A Night of Watching, Arnold
Bridge Over the River Kwai, Boulle
Lord Jim, Conrad
The Man With the Golden Arm, Algren

Short Stories

"The Garden Party," Mansfield
"How Beautiful the Shoes," Collins
"Great Stone Face," Hawthorne
"Poison," Dahl
"The Wind and the Snow of Winter," W.V.T. Clark
"Thanksgiving Visit," Capote
"A Christmas Morning," Capote
"He," Porter
"A Municipal Report," O. Henry
"Silent Snow, Secret Snow," Aiken
"The Youth," Conrad

Illustrate two irreconcilable views of life, or develop them through representative characters from your own experience. Read the papers in groups and select the best to be rewritten for class presentation.

Discuss whether the characters in the following poems face the realities of life:

"Mrs. George Reese," Masters
"The Black Cottage," Frost
"Miniver Cheevy," Robinson
"Portrait," Fearing

Illustrate two irreconcilable views of life, or develop them through representative characters from your own experience. Read the papers in groups and select the best to be rewritten for class presentation.

Compare Hazlitt's or Conrad's view of youthful illusion with Lippman's "On the Feeling of Immortality in Youth" by Hazlitt, **Youth** by Conrad, and "The Passage into Maturity" by W. Lippman.

Respond to the idea: I thought that I (or someone else) was happy until I learned the truth.

Write an essay, using one of the following ideas:

> Like Tom, in **The Glass Menagerie,** we are all trapped by our obligations.
> Sometimes we must, like Tom, hurt others to be true to ourselves.
> Facing reality is so difficult that we need elusions to live by. Why abandon a belief merely because it ceases to be true? (Frost)

View the movie **A Member of the Wedding, Death of a Salesman,** or **A Streetcar Named Desire.** Show in a short paper how the director presents a character in conflict. Read the papers in groups, selecting one to be rewritten for the class.

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Drama

Richard II, Shakespeare
The Tempest, Shakespeare
Of Mice and Men, Steinbeck
Arms and the Man, Shaw
The Zoo Story, Albee

Poetry

"Janet's Waking," Ransom
"Spring and Fall," Hopkins
"Do Not Go Gentle," Thomas
"The Land of Biscay," Housman
"The Terrace," Wilbur
"Ceremony," Wilbur
"Love Calls Us to the Things of This World," Wilbur
"Two Voices in a Meadow," Wilbur
"Junk," Wilbur
"A Summer Morning," Wilbur
"Mrs. George Reese," Masters
"The Black Cottage," Frost
"Miniver Cheevy," Robinson
"Portrait," Fearing

Films

"A"
"The Hangman"
"Occurrence at Owl Creek Bridge"

Perform The Zoo Story by Albee.

Select from one of the following groups for individual readings *in the theater of the absurd:*

"The Chairs," Ionesco
Who's Afraid of Virginia Woolf?, Albee
Oh, Dad, Poor Dad, Kopil
The Balcony, Genet
The Homecoming, Pinter

in humorous writings:

Connecticut Yankee, Twain
Breakfast at Tiffany's, Capote
A Thousand Clowns, Gardner
"The Unicorn," Thurber

for psychological motivations:

To the Lighthouse, Woolf
I Never Promised You a Rose Garden, Green
We Have Always Lived in the Castle, Jackson
The Hairy Ape, O'Neill
The Iceman Cometh, O'Neill

Discuss in small groups how the author builds up our dislike of Major Casewell in "A Municipal Report" by O. Henry.

Consider two opposing criticisms of a specific work; adopt your own position and defend it by reference to the given source.

Perform scenes in small groups from:

Of Mice and Men, Steinbeck
The Tempest, Shakespeare
Arms and Man, Shaw

Choose one to perform for the entire class.

Write a news article based on an incident in the novel **The Man With the Golden Arm** by Algren.

Essays

"On the Feeling of Immortality in Youth," Harlitt

"The Passage into Maturity," W. Lippman

Use the **Reader's Guide** to search for material which refers to the individual's attempt to escape from reality through the use of drugs. Be prepared to support your point of view on this issue in debate.

Read "Thanksgiving Visit" and "A Christmas Morning" by Capote and "He" by K. A. Porter and write an essay based on an incident from your own life, emphasizing sensory perception.

Theme: Part and Apart

Variations:

Losers, Loners and Pariahs

I and Thou

Coming of Age

Questions:

Why is conformity so prevalent today?

What evidence have we that non-conformists are often the most conforming?

How would you describe a true conformist or non-conformist in today's culture?

Are individuals responsible for their roles in society or are they merely the victims of the roles that life casts them in?

Is adapting oneself completely to every change the best way to cope with and survive the world? Why or why not?

Does being part of the mainstream of society mean that the individual has of necessity compromised himself as an individual?

What does it mean to be an individual—is there a positive or negative connotation to this role?

Is it better to accept the limitations placed on our freedom by society or remain isolated?

Is man really a social animal or can he exist effectively alone? Why or why not?

Is man's reaction to crisis or adversity really the only thing that distinguishes him as an individual?

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Only a sensitive person can be alienated, for an insensitive person does not suffer any conscious awareness of being cut off. True or not?

If a man finds that he is limited by social conventions and customs, should he proceed unhampered and ignore these conventions?

Part and Apart: Losers, Loners and Pariahs

Questions:

Why do so many men feel apart today?
Why are alienation and discrimination popular themes in late 20th century literature? Is there really more alienation and discrimination now than in the past? Is the 20th century man better off or better adjusted because he is constantly reminded of his alienated condition?
What form of alienation or discrimination elicits the greatest sympathy or concern from you? Why?

Readings for Large Groups, Small Groups, and Individuals:

Long Works:

Jude the Obscure—Hardy
The Ballad of the Sad Cafe—McCullers
The Heart is a Lonely Hunter—McCullers
The Sun Also Rises—Hemingway
A Farewell to Arms—Hemingway
The Great Gatsby—Fitzgerald
One Flew Over the Cuckoo's Nest—Kesey
The Scarlet Letter—Hawthorne
The Bell Jar—Plath
Of Human Bondage—Maugham
Tell Me That You Love Me Junie Moon—Kellogg
I Never Promised You a Rose Garden—Green
Flowers for Algernon—Keyes
Two Adolescents—Moravia
Ethan Frome—Wharton
Billy Budd—Melville
The Overcoat—Gogol
Lust for Life—Stone
Silas Marner—Eliot
When Legends Die—Borland
Death of a Salesman—Miller
The Pursuit of Loneliness—Slater
Children of Longing—Guy
The Boy Who Could Make Himself Disappear—Platt
Learn to Say Goodbye—Warwick
The Abandoned—Gallico
Our Mother's House—Gloag
Million Dollar Smiles and other tales from Sam Orlinski Scene—Offits
Lonesome Traveler—Hill
Look Back in Anger—Osborne
Antigone—Anouilh or Sophocles
Electra—Euripides or Sophocles
The Effect of Gamma Rays—Zindel
Cyrano de Bergerac—Rostand
Luther—Osborne
The Glass Menagerie—Williams
Streetcar Named Desire—Williams

Short Stories:

"Clay"—Joyce
"Hands"—Anderson
"A Hunger Artist"—Kafka
"Anguish"—Moravia
"The Guest"—Camus
"The Secret"—Moravia
"Bartleby"—Melville
"The Dressmaker's Daughter"—Piovene
"The Parting of Ways"—Silone
"Paul's Case"—Cather
"A Desperate Character"—Turgenev
"The Island"—Capek
"The Lion's Maw"—Thurzo
"Life's Sentence"—Anderson-Nezo
"The Name"—Wegged
"The Master of Doornylei"—Mohahlele
"The Big Two-Hearted River"—Hemingway
"Loneliness of the Long Distance Runner"—Sillitoe
"The River"—O'Connor

Part and Apart: I and Thou

Questions:

What are some of the things that specifically influence interpersonal relationships?
What guidelines would you endorse as sound precepts for sustaining a good relationship with another person?
Many of the selections in this unit touch on the subject of love. What do you consider love to be? Define love as it emerges in various pieces of literature and film.
What has happened to love in the 20th century?
Some of the authors listed in the readings of this unit explore ways one person controls another. Can a person control another? If so, how?
As young children we are egocentric. How does redefining ourselves as we mature add or detract from our real selves?
Think of specific times in your life when you truly need others and times when you should be alone. Tell the reasons for each of these circumstances.
How do we sometimes define ourselves in terms of another individual such as children of a famous father?
How can our positivism or negativism affect others?

Readings for Large Groups, Small Groups, and Individuals:

Long Works:

I and Thou—Buber
Farewell to Arms—Hemingway
Ethan Frome—Wharton
To Have and to Have Not—Hemingway
The Virgin and the Gypsy—Lawrence
As I Lay Dying—Faulkner
The Little Prince—de Exupery
The Stranger—Camus
The Portrait of an Artist—Joyce
The Prince—Machiavelli
The Rose Tattoo—Williams

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Mooney's Kid Don't Cry—Williams
Long Day's Journey Into Night—O'Neill
Zoo Story—Albee
Tea and Sympathy—Anderson
Miss Julie—Strindberg
The Creditors—Strindberg
Pygmalion—Shaw
Antony and Cleopatra—Shakespeare
The Miser—Moliere

Short Stories:

"Strangers in Town"—Jackson
"Bartleby, the Scrivener"—Melville
"Capturing Animals"—Hughes
"The Darling"—Chekhov
"Rappicini's Daughter"—Hawthorne
"Minister's Black Veil"—Hawthorne
"The Lottery Ticket"—Chekhov
"Patti's Poem"—Macrorie
"The Girls in Their Summer Dresses"—Shaw
"Should Wizard Hit Mommy?"—Updike
"The Rich Boy"—Fitzgerald
"After You, My Dear Alphonse"—Jackson
"The Rocking Horse Winner"—Lawrence
"A & P"—Updike
"A Simple Heart"—Flaubert
"Irene Holm"—Bang
"The Darling"—Chekhov
"Country Girl"—Tablanca
"The Fat of a Man"—Sholokov
"Fefeleage"—Agirbicu
"The Little Boualloux Girl—Colette

Anthologies:

Who Am I? Essays on the Alienated—Hoopes
The Loners—MacMillan
Winners & Losers—MacMillan

Multi-Media Materials:

Films:
La Strada
Member of the Wedding
The Overcoat
The Heart is a Lonely Hunter

Part and Apart: Coming of Age

Questions:

How have the initiation experiences changed since your parents and grandparents grew up?
Are the protests and visionary ideals of youth bound to be overcome by the work demands of living?
What factors contribute to a young person's accepting a role thrust upon him rather than chosen by him?

Readings for Large Groups, Small Groups, and Individuals:

Long Works:

Go Tell It on the Mountain—Baldwin
Other Voices, Other Rooms—Capote

Two Adolescents—Moravia
The Story of an African Farm—Schreiner
Winesburg, Ohio—Anderson
Look Homeward Angel—Wolfe
The Heart is a Lonely Hunter—McCullers
In Our Time—Hemingway
The Wanderer—Alain-Fournier
White Jacket—Melville
A Separate Peace—Knowles
Coming of Age in Mississippi—Moody
Black Boy—Wright
The Chosen—Potok
The Learning Tree—Parks
The Red Pony—Steinbeck
Don't Play Dead Before You Have To—Wojechowska
I Know Why the Caged Bird Sings—Angelou
Red Badge of Courage—Crane
Hamlet—Shakespeare
Henry V—Shakespeare
The Bible
A Tree Grows in Brooklyn—Smith
You Can't Go Home Again—Wolfe
Catcher in the Rye—Salinger
The Unvanquished—Faulkner
David Copperfield—Dickens
The Invisible Man—Ellison
Demian—Hesse
Portrait of the Artist as a Young Man—Joyce
Billy Liar—Waterhouse
Things As They Are—Horgan
Billy Budd—Melville
Huckleberry Finn—Twain
Desiree—Selinko
Manchild in the Promised Land—Brown
I Never Promised You a Rose Garden—Green
Siddhartha—Hesse
My Antonia—Cather
When the Legends Die—Borland
Lonesome Boy—Bontemps
A Man Called Peter—Marshall
Seventeenth Summer—Daly
My Darling, My Hamburger—Zindel
The Pigman—Zindel
Down These Mean Streets—Thomas
Two Blocks Apart—Mayerson (ed.)
Sounder—Armstrong
House Made of Dawn—Momaday
The Human Comedy—Saroyan
Nobody Knows My Name—Baldwin
Light in the Forest—Richter
Nectar in a Sieve—Markandaye
Cry the Beloved Country—Paton
Laughing Boy—La Farge
Ah Wilderness—O'Neill
The Effect of Gamma Rays—Zinder
Romeo and Juliet—Shakespeare
West Side Story—Shulman
Member of the Wedding—McCullers
Our Town—Wilder
The Glass Menagerie—Williams

Poems:

"The River Merchant's Wife: A Letter—Li T'ai Po"—Pound
"I Saw a Man"—Crane
"A Man Said to the Universe—Crane
"I Would Like to Describe"—Herbert
"To Bill Russell"—Meschery
"Love in the Campagna"—Browning
"Love Song of J. Alfred Prufrock"—Eliot
"Portrait of a Lady"—Eliot
"Since There's No Help"—Drayton

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"The Good Morrow"—Donne
"Two in the Campagna"—Browning
"The Man He Killed"—Hardy
"Death of the Hired Man"—Frost
"The Soul Selects Her Own Society"—Dickinson
"Dover Beach"—Arnold
"I Knew a Woman"—Roethke
"Upon Julia's Clothes"—Herrick
"The Rape of the Lock"—Pope
"She Dwelt Among the Untrodden Ways"—Wordsworth
"Of Parents and Children"—Bacon
"Of Love"—Bacon

Essays:

"Mary White"—White
"The Life of Reason"—Santayana
"On Alienated Concepts of Identity"—Schachtel
"On Running Away"—Keats

Past President's Message

With this issue of the *Newsletter*, the 1974 officers retire to catch up on their regular school activities and to hand over the direction of VATE to new people.

As I look back over the year's events, I am happy that VATE was successful in so many areas: conducting the first ballot-by-mail in election of officers; establishing the standing committees of censorship and teacher-load; publishing an anniversary issue of the *Bulletin;* planning a project to investigate the feasibility of uniting English teachers K-12; conducting a well attended sixtieth anniversary conference. This list does not, by any means, include the whole spectrum, and we have left some unfinished business especially in constitution revision. Yet, we have maintained the basic goal of answering the needs of teachers united for better English instruction.

To the members of the Executive Board who have helped me so much this year, I offer my deep appreciation.

Elizabeth P. Smith

Sequence to Man: a Developmental Approach to Learning

W. Paul White

East End Middle School
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One hundred and twenty-three students belong to Team 208 of the Nathaniel Bacon Building of the East End Middle School of Richmond, Virginia. They are all seventh graders. They range in age from twelve to sixteen; they are seventy per cent black; their average reading level is 4.5; they attend school in the inner city; the majority of them have been labeled "disadvantaged," and many of them have been written off as severe discipline problems.

From the end of August until early June these students will spend one hundred and eighty hours (minus assemblies, absences and other interruptions) in Room 208 with their English teacher. By the clock, that one hundred and eighty hours is the equivalent of seven and one half days! This simple mathematical fact just cannot be overlooked in trying to define the problem that these students and their English teacher face.

To ask, "How can they be taught?" is to misunderstand the nature of the problem. And if it is not too judgmental to say so, it may be one more aspect of the problem. The real pedagogical question is, "How can they learn?"

The number of students that will leave Room 208 and eventually become poets and writers is only slightly larger, in all probability, than the number that will become grammarians. But, with some luck, the majority of them will become adults and live in this city (or one like it), raise families and participate in the social, religious, political and economic segments of their world. It is this fact that challenges the teacher to ask about the teaching-learning process from the student side of the coin rather than from teacher side.

The Problem

And it is because the teacher is concerned about that seventh grade child as an adult that he moves from the passive question (for the student) to the active question. And it is in the struggle with that question of "How?" that the more fundamental question is raised of "What shall they learn?"

The answer is simple to state. Copability. The ability to cope is the ability to function within the world in which one lives.

If it can be agreed upon that it is this copability that is the "what" of teaching for these inner city students, perhaps the suggestion can be taken a step further. The ability to function is the "what" of teaching for all students in middle school and high school, no matter if they attend inner city schools, suburban schools or private schools; no matter what their reading level; no matter if they will eventually become poets, authors,

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and grammarians. Almost every reader of this article can personally name individuals who were "superior" students who have not been able to cope with the world as an adult.

It is not unfair to ask how the conjugation of the verb in six tenses or the parts of speech will enable the middle school student to function in a complex world as an adult. And when one understands the middle school (sixth, seventh and eighth grade) student is at the point in his life where he is seeking self-identification and the definition of his own roles and personality it is not difficult to sympathize with the student that becomes bored with prepositional phrases, book reports and reading drills, protesting in one manner or another that they have nothing to do with his interests or his life.

In October of this year, an event happened in Richmond that drives home this observation. Ralph Carattini was a young man in his twenties who was serving time in a Federal Reformatory for robbery. He escaped and locked himself inside a hotel room in this city. After firing out the window at a police car and attracting considerable attention he let it be known that he was intent on taking his own life as the only alternative to returning to prison. A reporter talked to him on the telephone and his conversation was taped and printed in the paper on the following morning.

When asked by the reporter how the world had started closing in on him, Mr. Carattini replied: "I don't know. Uh, guess I just can't function; I'm not sure what the problem is."

Further conversation on that tape revealed the fact that Mr. Carattini had made his first appearance in court at the age of eleven—because he was an incorrigible. At the age of eleven!

One wonders what this young man learned in the sixth grade, or the seventh grade. One wonders what he could have learned in that class that might have provided other alternatives. For Mr. Carattini did take his own life in that hotel room before the police could reach him.

One wonders how many of the one hundred murders this year were the result of the inability to cope with life; how many other personal crises in Richmond and other cities stem from the inability to function. One wonders, "How shall they learn?"

Solution—Part One: Development of the Cognitive Processes

About five years ago, a teacher in Iowa began to wrestle with these kinds of questions and directed her energies toward a means of creating a learning environment that was of value to students, as pre-adolescents spending one hundred and eighty hours with her, and as adults of the future.

Today, that teacher, Mrs. Joan Fulton, is a member of the faculty of the School of Education of Virginia Commonwealth University in Richmond. Her thoughts and her efforts have been developed into a curriculum that is [being evaluated] in Nathaniel Bacon, in Room 208, with the students previously described.

Her curriculum, SEQUENCE TO MAN, is based largely on her understanding and expansion of the works of Piaget, Polyani, Havinghurst, and Ausubel. The major pre-supposition of SEQUENCE TO MAN is that the student in middle school is between the two modes of operation described by Piaget as "concrete thinking" and "formal thinking" (which is the abstract level). This middle ground Mrs. Fulton describes as "transoperational."

The pre-adolescent is rapidly leaving the world of concrete objects and the necessity of dealing with concretes. More and more, his exposure to the world carries him toward the abstract, demanding that he be able to manipulate them, internalize them, and act and react to them. But if the bridge is not constructed that permits easy passage into the formal operations of the adult mind, the journey will be one of extreme frustration with the grave possibility that adulthood will be a nightmare of being unable to function. It is precisely here that Mrs. Fulton's definition of the disadvantaged child can be understood and appreciated. "A young person is disadvantaged when his 'knowing' is less than needed to learn at his stage of development."

Therefore, in SEQUENCE TO MAN, the question of how they shall learn is always answered by seeking to deal with one of the three worlds in which the student lives: the world of self, the world of others that enter into his world, and the world of the events he experiences as he lives within his society. As the student is taken into any of these worlds, the focus is always on him and always at his level of cognitive functioning. The activities of the classroom, the subject matter of the unit being investigated and the materials he is being asked to manipulate then move him away from himself and into his world.

As he performs in this environment, two things are hoped for: 1) his concept of himself and of his world is enlarged, and 2) he travels from where he is to this larger concept by using the cognitive skills he has available to him at the "transoperational" stage. These skills include

- the ability to see and to make relationships
- the ability to interpret and make an analysis
- the ability to make an analogy
- the ability to define
- the ability to categorize
- the ability to classify
- the ability to sequence

Perhaps it is of interest to the English teacher throughout Virginia, that Mrs. Fulton hypothesizes that unless the student is able to learn to perform these cognitive skills during the transoperational stage, the young person who is in middle school and is reading two or more years below grade level will remain in the stage of concrete operations. The only way out of that dilemma is through the building up of these cognitive skills. The young person who is beginning to deal with abstracts such as friends, love, prejudice, self-identity, etc., learns little from "See Dick

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run", and the sound of the short vowels if they are unattached from the three worlds in which he lives.

Solution—Part Two: Development of the Valuing of Man

SEQUENCE TO MAN deals with six major problems that confront the young student as he seeks to become self:

What's for real?
What makes me human?
What do symbols tell me?
What does my environment have in common with other environments?
What is a culture?
What is a nation?

These six problems are dealt with in a three-year course: the first year deals with definition, the second with application, and the third deals with enlargement or re-invention.

When the environment of the classroom and the nature of the curriculum of that classroom challenges the pre-adolescent to develop the cognitive skills and enables him to develop them, as SEQUENCE TO MAN does, and when it both challenges and enables with the kinds of problems that are at the heart of SEQUENCE TO MAN, then it can be stated that the person at the pre-adolescent, transoperational level is focusing on the worlds in which he lives and at the same time is moving across that bridge that takes him from childhood into adulthood.

Not only is the student moving into that world of tomorrow with a developed ability to think abstractly and with the necessary tools to function within a world that is extremely complex, but he is also moving into that world with a greater appreciation of himself and others that share that world with him. At the end of three years exposure to SEQUENCE TO MAN the student should also have a greater appreciation of the world itself as well as having some of the necessary tools to reinvent that world in a manner that makes copability an easier task for himself and others.

How it works

It would perhaps make some of the above explanations clearer if one of the units were discussed, showing the possibilities that it offers. SEQUENCE TO MAN begins with the unit, "What's for real?" That unit begins by having the students look at television and seek to find reality in the various programs that they watch. The working definition the students are asked to begin with is, "Reality is like my life."

The students are then asked to look at all forms of fiction and to examine the sub-parts: plot, character and setting. In terms of life as they know it, they must then measure the reality of the story, movie, book that they have examined. Then they are asked to take the most unreal sub-part and change it so that the over-all rating of the story's reality can be raised.

As they do these activities they are given several symbol operations that permit them to develop certain cognitive skills. For example, take the Entertainment Page of the newspaper and classify the movies and television programs under as many different headings as possible, such as Suspense, Fiction, Non-Fiction, Musical, Cartoons, etc.

They are asked to discover significant normal events in their daily life and to put them in the order they most often occur.

What is going on in the classroom? First, the students are defining, analyzing, classifying, and sequencing. Furthermore, they are reading. They are watching television with an examining eye. They are looking at their lives and the stereotyped lives presented in so much of television. They are questioning what they see and what they know about the world.

What goals are being accomplished? The student has three goals. One, to discover what is real. Two, a personal goal that he has set for himself at the beginning of the unit. It may be to come to class on time. It may be to develop a respect for other students. Third, he has set a skill goal for himself. Tony's, who reads on a low third grade level, may be to write in complete sentences. William's, who reads on an 8.7 level, may be to write a short story. The teacher has his own goals: to enlarge the student's understanding of himself and his world; to expose the student to certain cognitive skills that will move him closer to the abstract level of operation; to permit the student to examine critically the world as it is presented by various media.

The teacher has not forgotten the skills that need to be taught in an English class. But he has built them into an environment focusing on the student and his worlds.

SEQUENCE TO MAN is not a teacher's manual that tells you what to do from one day to the next. It is written more as a resource that permits the individual teacher to generate his own curriculum and design it to fit the Tonys' and the Williams' that he might have in his classroom.

Mrs. Fulton has written about SEQUENCE TO MAN: "There will always be a difference in the number of relationships made by different persons. . . . However, all young persons can use abstractions to reconstruct their own reality and continuously do this with a deeper understanding of it. If this program does not accomplish this goal, then major instructional variables have got to be reconstructured—or else as educators we are saying that most of these young people now labeled disadvantaged have such an inferior intelligence that they cannot perform above the third grade level for most of their adult life. I can't accept that."

This writer cannot accept that either, and after working with SEQUENCE TO MAN this past summer and for seven weeks of this school year, he is even more convinced that this is unacceptable and his hopes for the Tonys' and Williams' and Ralph Carattinis' are beginning to flesh themselves out as healthy possibilities.

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Evaluating a Thematic-Elective English Curriculum

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With the widespread adoption of thematic-elective programs over the past several years, it would appear that a jet-age equivalent of Johnny Appleseed has been spreading seeds of innovation throughout the secondary English curriculum. Furthermore, the reactions to such endeavors indicate that these programs are an overwhelming success, if they can be judged by the enthusiastic support they have received from professionals who have been most directly associated with them. Yet, it is somewhat ironic and disappointing that few of these reports of success have been accompanied by the hard data which results from careful analysis. In effect, a critical question remains. Are thematic-elective programs really accomplishing their objectives?

Without the hard, solid evidence to corroborate the reports of supporters, one cannot know how effective thematic-elective programs are. The "Age of Accountability" has arrived; the trend in education has been clearly established. School boards, superintendents, and parents are "demanding a reappraisal of both schools and teachers" (July, 1974). Behaviorists are emerging in full force, challenging the "humanist" to return to basics. The evidence for such a statement is clearly implicit in the criteria adopted in the *Standards of Quality* in Virginia and the *Language-Arts Goals Commission Report* in Arizona. Skeptics of thematic-elective programs have been biding their time, waiting for "yet-another-fad" to pass. Simultaneously, proponents of these curricular innovations seem to be defeating their own purposes as they are beginning to show the symptoms of *innovitis*, ". . . a disease frequently contracted by educators shortly *after* they have been through a period of dramatic change . . ." (Swift, 1974). The fervor and excitement which characterized the beginning stages of these curricular changes has begun to ebb.

A significant amount of evidence exists from testimonials to suggest strongly that thematic-elective programs *are* effective. They were designed "to update the curriculum, make it exciting, and to offer students and teachers choices" (Dupuis, 1974). They have provided a structure to implement the student-centered response philosophy advocated by highly respected English-educators including Alan Purves, James Moffett and Dan Fader. What must be done now is to critically examine the objectives and determine whether the thematic-elective curriculum provides an effective framework for English instruction.

A thematic-elective curriculum in English usually consists of a series of courses based on special topics in literature, language, composition,

drama and communications. The students are allowed to select their courses to coincide with their interests and they then spend nine to twelve weeks in an intensive study on certain related concepts within a specific topic. Contrary to the belief of some critics, a good thematic-elective program includes all components of the curriculum in each elective. The extent to which each is treated varies from course to course, but to assume that composition is ignored in a literature-oriented elective is fallacious, at least when considering these programs as they were originally devised.

The curricular innovations which can be associated with thematic-elective programs were stimulated by several objectives. One major intent was to avoid the limited scope of traditional programs which had emphasized various narrow behaviors such as isolated skills and factual recall. Another was to treat both the affective and the cognitive components of learning with an equal amount of concern. A focus on higher levels of cognition including analysis, synthesis, reflective-reaction, and an application of abstract awareness in varied situations was a third objective. In essence, the intent was to broaden the scope of the secondary English curriculum so that the program could provide for the needs of the students rather than force them into a Procrustean mold.

Such objectives seem to have been a primary determiner of the widespread appeal of the thematic-elective structure. Ironically, one of the major problems confronting the proponents of this program stems directly from its strength. An evaluation of its effectiveness must begin with its objectives, but as one examines these goals, the difficulty of evaluation becomes apparent. How can one measure such broadly identified objectives?

If these objectives were to be written in behavioristic terms following the direction provided by Mager (1962) and others, many of the components of the program would not be included. Behavioral objectives are too limiting for a structure such as thematic-elective programs because numerous cognitive functions and almost all affective components cannot be measured accurately by identifying a specific behavior on a given occasion. Since the pure behavioral objectives are inappropriate to establish adequate evaluation guidelines, the dilemma confronting those who want to provide solid, supportive data is obvious. They need to write objectives which will not violate the basic tenets of the program but which will also suggest a means of evaluation.

One direction which might be followed is to generate a set of teachers' goals to reflect the global objectives for the program following the guidelines for writing objectives suggested by Hoetker (1970). These goals would be written in broad behavioral terms to guide the teachers as they design their classroom activities and their instructional procedures. Such a series of objectives might include statements such as:

1. Determining if reading materials are suited to students' reading levels and interests by using the cloze procedure, readability formulas, interest surveys, and informal tests of materials.

2. Providing for varied types of students' responses, such as large and small group discussions, writing, oral reports, collages, skits, posters, bulletin boards, and film-making,
3. Insisting that students be responsible for supporting what they say, write, or exhibit in behavior and providing experiences for developing individual methods for doing so,
4. Stressing reading for enjoyment and providing class time for individualized reading,
5. Stressing analysis of ideas rather than factual recall.

These goals should reflect the philosophy of the program and implicitly direct the experiences which the students would be expected to have.

The students' objectives could be delineated in each elective individually with care taken to coordinate those goals to avoid a tendency to develop isolated, incongruous objectives. For example, the following objectives might be used in an elective which focused on modern literature.

1. Given the required selections of modern literature, the student will be able to state and support his interpretation and evaluation of each,
2. Given Ken MacCrorie's definition of "good writing" (from *Uptaught*), the student will be able to explain how any piece of modern literature of his own choosing meets that definition,
3. Given any piece of modern literature of his own choosing, the student will be able to write an informal paper in which he explains how that writing presents "a reflection of the human condition," "a subjective peering into the recesses of life not penetrable by the tools of the physician or the psychologist."
4. Given a selection of modern literature, the student will be able to respond to it in some way,
5. Given six weeks of daily journal writing, the student will be able to use that data to compose a focused piece of creative writing,
6. Given a period of intensive study with one writer of modern literature, the student will be able to respond to the works of that writer in some fashion, such as make a film, write a critical paper, make a multi-media presentation, write a short story or a play, make a collage, or lead an insightful discussion.

These objectives for the students could be predetermined by each teacher for each elective prior to the beginning of the course. Once again, they should be written in broad behavioral terms following Hoetker's guidelines. This eliminates the limitations frequently incorporated in behavioral objectives, but it still provides structure and suggests methods of evaluation. As each elective progresses, teachers should try to expand their objectives to incorporate the ideas of the students and to make them more specifically oriented to the unique needs of each group of students.

By designing the objectives this way, one can measure the effectiveness through (1) descriptive devices such as charts of daily activities and students' files, (2) achievement tests of the standardized variety and those designed by the teachers, and (3) affective measurement devices including the Estes Attitude Scale for Reading and English (1973) and the Childrey

Attitude Scale for Teachers of English (1974). Both the total curriculum and the individual components of it can be examined with the data collected from such sources.

An evaluation of a thematic-elective program can be designed to determine the affective growth of the students and the teachers, the cognitive development of the students, and the effectiveness of the teachers' instruction. Such an evaluation could be conducted in several stages. First, the individual electives can be evaluated by the teachers and the students; second, the combined effectiveness of the electives can be examined on a yearly basis; third, the effectiveness of the total program can be measured by a longitudinal study over the number of years which the program incorporates together with a collated analysis of the first and second stages.

Each elective can provide specific bits of data which will suggest the effectiveness of the course and the teacher and will also allow a fluid, on-going evaluation of the total program. As each elective progresses, each teacher can keep an accurate record of the various activities and methods which he uses on a daily basis. If the global objectives describe the desired structure clearly enough, a simple check-list of the compiled activities and methods with the objectives will provide some determination of effectiveness. An example of such charts are provided in Appendix A and B. Likewise, the students can keep a log which will reflect the types of activities he engages in and his success or failure with each. Each student can also keep a folder of his work for the course to provide individual data and to allow the work of students to be compiled from specific courses to determine whether their work is in line with the global and course objectives.

At the completion of each elective, the teacher should fill out a descriptive and analytical evaluation from his point of view. An example is provided in Appendix C. This evaluation should be submitted to the department to aid in further evaluation and to be used as the focus for discussions in determining the program's effectiveness. Students should also complete an evaluation form after each elective to provide data from their point of view. A suggested form for this is provided in Appendix D. These, too, should be submitted to the department for collation with other information from other courses both by the same teacher and by the department as a whole.

At the end of each semester or year, the information gathered from the individual electives can be compiled on the basis of various criteria such as grade level, groups of students, and individual teachers. Discussions should be held by teams within the department and the department as a whole to determine whether the results are those desired and what steps should be taken to rectify any difficulties. The analysis can be extended to include a group of department personnel, administrators, and consultants in evaluation. Due to the renewed interest shown by school board members and parents, one might be well advised to solicit their participation in such discussions.

A longitudinal study of the program's effectiveness could be examined

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by a more systematic examination. Such a procedure might include some of the following:

For students:

1. Estes Attitude Scale for English to be given in October of their first year in the program and in March of their senior year.
2. Estes Attitude Scale for reading to be given in November of their first year in the program and in April of their senior year.
3. Standardized testing in English and reading achievement to be administered in September of their entering year and in May of their senior year.
4. Cumulative reading cards to be kept beginning with their first semester in the program and continuing through their senior year, to be kept current in each elective course they take.
5. Cumulative writing folders containing a sample of each student's writing throughout his career to be screened by a rotating committee periodically to determine progress according to established criteria.

For teachers:

1. Childrey Attitude Scale for Teachers of English to be given at the beginning of each year. A departmental attitude scale to be given at the end of the first semester to be used as the basis for discussion at later meetings to revise and update any changes in attitude which might interfere with the global objectives of the program.
2. Preliminary course descriptions and objectives to be prepared by each teacher at the beginning of each elective and submitted to the department chairman. Revisions of these should be made and submitted by the end of the first month of each course.
3. Teacher evaluation of each course he has taught, based on departmental teachers' goals. These will be submitted to the department chairman at the end of each elective.
4. Student evaluation of course and teacher-methods at the conclusion of each course. Data to be compiled by the teachers and submitted with the students' forms to the department chairman.
5. Four observations annually with each teacher by the department chairman with discussion periods to follow.

The results of these evaluation procedures should be compiled, collated with the data from the first two stages, and presented to an analysis and evaluation committee for discussion. This committee, like the one mentioned before, should consist of the department members, members of the supervisory and administrative staff, outside consultants, and other interested members of the community. The focus of the evaluation would

be on determining whether the objectives of the program had been fulfilled and how to implement changes which would improve the program.

What is suggested here is a beginning and would have to be adapted to fit the needs of an individual program. It is hoped that those persons who are involved with thematic-elective programs will examine their objectives, decide how they can be evaluated, and present any supportive data they find to their professional colleagues. To continue to ignore evaluation may result in such programs becoming very difficult to justify in the future. Such back-sliding would be the ultimate in *innovitis*, and while that disease may be contagious, it need not be terminal.

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APPENDIX A

English Class Activity Chart

Chart your classroom activities this week. First use this list to consider what you've done in class; then use the list on the next page to consider how you did it. At the end of the week, list both activities and methods on a summary sheet in order of frequency, including approximate time spent on each and summarizing the time spent on activities with subparts. Turn in all three sheets after discussion with your partner.

ACTIVITIES	M	Tu	W	Th	F	TOTAL
1. Study of concepts in literature						
2. Study of technical aspects of literature						
a. theme						
b. characterization						
c. point of view						
d. setting						
e. style						
f. other (specify)						
3. Study of authors' lives						
4. Writing						
a. creatively						
b. analytical or explicative						
c. other (specify)						
5. Study of Grammar/Usage						
6. Study of technical aspects of writing						
7. Study Skills						
a. structured overviews						
b. study guides						
c. outlining						
d. precis writing						
e. dictionary skills						
f. other (specify)						
8. Research						
9. Vocabulary Study						
10. Testing						
11. Study of the Media						
12. Oral Activities						
a. oral interpretation						
b. speech-making						
13. Other (specify)						

APPENDIX B

English Class Method Chart

METHOD	M	Tu	W	Th	F	TOTAL
1. Lecture						
2. Discussion						
a. whole group						
b. small group						
3. Panel Discussion						
4. Multi-Media Work						
a. whole group						
b. small group						
5. Individual working Alone						
6. Games						
a. whole group						
b. small group						
7. Dramatics--role-playing, improvisations, etc.						
8. Audio-Visuals						
a. whole group						
b. small group						
9. Reading--aloud or silent						
a. assigned						
1. teacher chosen-whole group						
2. student chosen-individualized						
b. free						

APPENDIX C

Course Evaluation Based on Teacher Goals

(the numbers in the margin provide a cross-reference with the goals)

Teacher Goals

No. 1. Check preliminary information you collected on each student as available:

Score on Reading Attitude Test
Score on English Attitude Test
SCAT-STEP scores
Departmental test score
Cloze procedure on some material to be taught in the unit
Standardized Reading Test Score
Standardized English Achievement Test Score
Secondary Informal Reading Inventory

No. 2. Record the readability scores on the books in your unit. 1-5. List other methods you used to determine if these materials were suited to your students.

No. 3. Describe the method you used for guiding independent reading. Approximately how many single copies of books, magazines, etc. do you have available for student use in your classroom?

Nos. 4 and 5. List the various opportunities and methods you used to elicit student response, the approximate times you used that method, and your evaluation of it.

OPPORTUNITY/METHOD	TIMES USED	EVALUATION
1-12.		

No. 7. Give an example of a question you devised either for discussion or testing that provided an opportunity for: a. reflecting: b. observing: c. solving problems: d. exploring: e. generating new ideas: f. experimenting: g. developing concepts: h. developing insights: i. developing curiosities: j. forming generalizations: k. searching for relationships and analogies:

No. 8. Based on your weekly charts, estimate class time spent on each of these activities: a. lecture: b. whole-group discussion: c. small-group discussion: d. panel discussion: e. multi-media work: f. individual time: g. games: h. dramatics: i. audio-visuals: j. reading: k. other *(specify)*

Nos. 9, 11, 13. List the types of assistance in reading that you used with your students and the number of times you used each. a. study guides: b. structured overviews: c. identifying types of reading needed: d. study of critical thinking: e. identifying reading skills: inductive, deductive, critical, creative.

No. 10. Estimate class time spent in free reading.
List other methods used to promote reading for enjoyment.

No. 11. List methods for vocabulary skill development you used this semester. Evaluate them.

No. 12. List and evaluate oral activities you used in this course.

No. 14. Give an example of an assignment you gave that required synthesis of ideas.

No. 15. List the criteria you use to evaluate student composition.

No. 16. Give an example of a question you asked either in discussion or on a test that asked for the student to evaluate a situation according to his own value system.

No. 17. Relate an incident that occurred this semester that required you to change your plans for the day.

No. 18. List five response-centered questions you used with your students this semester. 1-5.

No. 19. Give an example of student response in your class on each of these four levels: 1. engagement-involvement: 2. perception: 3. interpretation: 4. evaluation.

No. 20. List and evaluate the dramatic activities you used this semester. Estimate the number of times you used each. 1-5.

No. 21. List the various methods you used to evaluate your students' achievement according to the objectives for your course.

No. 22. How do you plan to revise this course for teaching at another time?

APPENDIX D

Student Course Evaluation

1. List in order of preference the books you read in this course and give a one-sentence evaluation of each.

2. List the activities we worked on in this course in order of preference and give a one-sentence evaluation of each.

3. Do you feel you could express your opinion freely in this class? If so, was it received and/or evaluated with sincerity and honesty?

4. Do you feel the objectives of this course are valuable? If some are not, list them.

5. Do you feel that the objectives of this course were in line with your abilities? too easy? too difficult?

6. Did you receive enough help when working with difficult objectives?

7. Did you receive enough freedom in working with the objectives?

8. List some things you like about the way this teacher ran your class.

9. List some things you didn't like about this class.

10. What suggestions do you have about the way this course should be revised?

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GREAT ENGLISH TEACHING IDEAS

Robert C. Small, Jr.

Virginia Polytechnic Institute and State University

CONTRIBUTORS: **Helen Krell • Patricia Kelly • Mary Pat Neff**

TEACHING BY THEME

One of the problems teachers face is the virtual impossibility of finding out what others in our field are doing. There is always that feeling—probably right—that a teacher somewhere has discovered the good idea we are looking for but not finding. When this column was started, its purpose was to help get what seemed like good teaching ideas into the hands of teachers. I hope it has worked.

THEMES IN LITERATURE: Units from Virginia Schools

Although the so-called "unit" approach to planning has existed for many years, recently, especially in elective programs, much attention has been given to creating well-focused and appealing English units, particularly thematic literature units. Such units might be elected by students as their English courses, might be elected to alternate on a daily basis with a more standard language and composition-centered course which is the same for all students, might be elected to extend for several weeks between traditional courses, or might be chosen by the teacher for use within a full-year's course. Whatever pattern they may take, many fascinating units have been developed; yet teachers looking for ideas for literature units rarely have access to the ideas of other teachers.

Following the topic of this issue of the *Bulletin*—"Teaching Literature by Theme"—this column is devoted to brief descriptions of thematic literature units presently offered in Virginia high schools. Many of the descriptions come from the catalogues given students as a part of elective programs. The school and system which provided the description is indicated, and each school has kindly agreed to provide more detailed information about the contents of the units. A letter to the school addressed to the English Department Chairman should bring a helpful reply.

EDITOR'S NOTE: Helen Krell is English Department Chairman at McLean High School; Patricia Kelly is on leave from the Roanoke County School System; and Mary Pat Neff is on leave from the English Service of the State Department of Education. All three are graduate students at Virginia Tech.

Utopia or Nightmare—A World in Fantasy

Langley High School, Fairfax County

Man dreams . . . and out of his dreams . . . Utopia? Perhaps. Nightmare? Maybe. What is "the good life," and how do we attain it? What seeds, planted in our present, may bear the "evil fruit" of a nightmare future? In this unit we shall try to understand some of the utopian dreams of the past: Plato's *Republic*, More's *Utopia*, Swift's *Gulliver's Travels* (Book IV), Tennyson's *Idylls of the King*, and the 19th Century Transcendendalists' experiment with *Brook Farm*. Then we shall examine some of the nightmare projections of our own century: Kafka's *The Trial*, Orwell's *1984*, Huxley's *Brave New World*, Skinner's *Walden II*, Bradbury's *Fahrenheit 451*, Heinlein's *Stranger in a Strange Land*. We'll consider, too, the threat posed to the likelihood of our having any sort of future, convinced by such books as Shute's *On the Beach*, Knebel and Bailey's *Seven Days in May*, and Burdick and Wheeler's *Fail Safe*. Finally, we shall design our own Utopia. And if we're lucky enough, our utopia may one day prevail.

Loneliness in Literature

William Fleming High School, Roanoke City

Contemporary writers look at man's loneliness in the midst of overpopulation and technological complexity—his successes and failures, joys and pathos, involvement in society and escape from it—often happening simply because he is lonely and searching.

"The Road Not Taken"

Henry County School System, Henry County

This unit is based on Frost's poem, "The Road Not Taken". The experience in life suggested by this poem is making decisions. For Frost, the fork in the road symbolizes two alternatives to be pursued in life, one commonly followed, the other less conventional. The details, like the poem itself, allow for a variety of interpretations. The following interpretations may be suggested. Though both paths were nearly alike (just as decisions in life are often subtle), the speaker chose the more lightly traveled path, which represented the less usual occupation. Both paths were covered with untrodden leaves (as in life one is not always guided by established precedents). Though the speaker kept the alternate path for another day, he knew that it was unlikely that he would again come to the fork (as in life one seldom is given a second chance to make a given decision). This unit deals with making decisions. In each of the selections chosen, the protagonist has a choice of decisions, one commonly followed and the other less conventional. Like Frost, the protagonist will choose the less conventional one. For contrast, some selections will deal

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with choosing the wrong alternative so that the main idea of the unit, "The Road Not Taken" will be reinforced.

. . . And They Lived Happily Ever After???

Osburne High School, Prince William County

Boy meets girl; they fall in love; they marry. In literature, variations of this basic plot occur again and again. Our purpose will be to examine the concept of marriage as it has been presented in literature. Core reading will include the story of Ruth from the BIBLE, *Mrs. Mike* by Freedman, *Love Story* by Segal, *Ethan Frome* by Wharton and *Mr. and Mrs. Bo Jo Jones* by Head. Vocabulary study will be a part of the course, and vocabulary tests will be given each week. There will be one required project.

The Aesthetics of Athletics—The Literature of Sports

Herndon High School, Fairfax County

An important part of our American literary heritage is the literature of sports. Therefore, we shall examine the works of certain authors, among them F. Scott Fitzgerald, Robert Penn Warren and Budd Schulberg, who, in treating the subject of sports, sought to illuminate aspects of American life which they deemed culturally significant.

Obviously, the dominant element in sports is the conflict ensuing from challenge. The presence of conflict, then, forces upon sports an inherent similarity to other aspects of human existence which have conflict as an integral component and which have been treated in the major genres of literature. Moreover, writers or readers who wish to probe the drama of human existence have that drama in miniature in every sports contest.

Readings:

Requiem for Heavyweight
Golden Boy
The Great White Hope
"Ball Game"
"The Bee"
Selected short stories
"Casey At The Bat"
"The Love Song of F. Scott Fitzgerald"
The Natural
The Harder They Fall
The Web and the Rock

Power-Play

Langley High School, Fairfax County

Regardless of their motivation, men throughout history have found that desire for power releases forces both constructive and destructive. Nations, groups and individuals vie with each other for power. Stagnant institutions inspire efforts for change, and the consequences are often surprising to the revolutionary and to the advocate of the status quo. Fiction, non-fiction, films, poetry essays and drama will be used to ex-

plore this theme. Titles include *Lord of The Flies, All the King's Men, The Arrogance of Power* by Fulbright, *The Caine Mutiny*, and *MacBeth*.

Hero Worship

Henry County School System, Henry County

"The admiration for great doings lies deep in the human heart, and comforts and cheers even when it does not stir to emulation. Heroes are the champions of man's ambition to pass beyond the impressive limits of human frailty to a fuller and more vivid life, to win as far as possible a self-sufficient manhood." This quote exemplifies the ideas behind this unit in so far as the unit as a whole is a search for an understanding into the intricate and varied ideals which encompass the hero and his story. The basic emphasis of the unit is on past and modern heroic epics which includes "Beowulf", *Paradise Lost*, "Sir Gawain and the Green Knight," and "Moret d' Arthur." However, a sampling of other national epics a look at heroines and anti-heroes, and a study of modern heroes and their stories are included.

All About Getting Old

Osburne High School, Prince William County

Everyone grows old—even you. Although that thought may not seem pleasant to you, it's one that you must face. Today's society is growing more and more aware of the problems of older citizens and the purpose of this course is to focus on this trend. What's it like to be old? What should be done with old people who cannot care for themselves? What can you do to help older people? What can we learn from senior citizens? These and other questions will be considered in this course which will hopefully increase your sympathy and understanding for a large segment of the population. Composition and vocabulary skills will be emphasized, and the course will operate on a contract basis with opportunity for oral talks and discussions. Core readings are *Nobody Ever Dies of Old Age, I Never Sang for My Father*, and *The Pigman*.

Cabined, Cribbed, Confined

McLean High School, Fairfax County

To be a prisoner is to face a special kind of defeat and frustration. The physically imprisoned man is perhaps not the only slave to time, however; all of us know the helplessness inherent in our own personal imprisonment—inside our families, our preconceived ideas, our less-than-perfect bodies, our cultural restraints, our special limitations. The literary world abounds in "prisoner" themes.

Several class sessions will be given to student discussions of works read on independent class time, each student having selected *one* of these:

Ellision's *The Invisible Man*, Capote's *In Cold Blood*, Plath's *The Bell Jar*, Sartre's *No Exit*, Wright's *Native Son*, Behan's *Borstal Boy*. Other class sessions will center on reading and discussing shorter works like Byron's "Prisoner of Chillon," Wilde's "Reading Goal," Kipling's "Danny Deever," Lowell's "Patterns," and current periodicals on prison alternatives and reforms.

Dreams of Men

William Fleming High School, Roanoke City

Man's "dreams"—that is, his thoughts about his future, the ideal world, the imagined husband or wife, and so forth—are explored through selections that offer either a contrast between the dream and reality or a detailed look at the nature of the dream itself.

You and I

James Madison High School, Fairfax County

What does true friendship mean to you? Is it possible to measure a person's love and devotion? Can true friendship and love be considered one feeling? We will explore these questions and their answers by reading selections such as *The Miracle Worker*, *Of Mice and Men*, and *Great Expectations*.

Eco-Fiction

Herndon High School, Fairfax County

Will man continue to ignore the warnings of the environment and destroy his source of life? This has not been strictly a twentieth-century concern. The stories in the book *Eco-Fiction* reveal fiction writers' concerns with environmental causes during both this century and the last. We will be studying stories by such writers as Saki, Edgar Allan Poe, Issac Asimov, and Kurt Vonnegut, Jr. and considering the issues they raise. Readings: *Eco-Fiction*

I've Got To Be Me

McLean High School, Fairfax County

"I've got to be me,
I've got to be free,
Daring to try,
To do it or die,
I've *got* to be me."

Equality 7-2521 lives in the dark ages of the future. He is marked for death because he has committed the unpardonable sin: he has stepped forth from the mindless herd and dared to think, seek and love.

The misfits of the Box Canyon Boys Camp are called the Bedwetters.

They have been forgotten by their parents, who are busy travelling, being divorced, and gathering fortunes. In a desperate battle to save themselves, The Bedwetters set out on a fantastic mission.

In both these books, *Anthem* and *Bless the Beast and Children*, we see people desperately trying to assert their individuality. Is it really so hard? Is our society stifling the individual for the common good? Are *you* an individual or merely a John Q. Public, typical American citizen? Search for answers and solutions through these works and supplementary materials. Students will keep a journal of their personal writings.

Guilty or Not?

Osburne High School, Prince William County

The founding fathers of the United States believed in justice and based our nation on that concept. This is still true today as evidenced by Judge John Sirica's selection as *Time* Magazine's Man of the Year. In this course students will study the concept of justice as seen in literature. The class will read *The Night of January 16th* by Ayn Rand, a play about a trial that has two possible endings; *The Stranger* by Albert Canus, a story of a man on trial for his personality rather than for committing murder; and *Inherit the Wind* by Lawrence and Lee, a true story of the famous Scopes trial. In addition, students will deal with the research process as they select a judicial case in history or current events to study individually. All grades will be determined on a contract basis.

Rogues' Gallery

Herndon High School, Fairfax County

The next tour of the Rogues' Gallery begins on April 2nd. Don't miss this startling exhibit of strange literary creations, the grotesque characters in short stories, plays, and novels. Stop first at the hall of [illegible] for a terrifying look at the fantastic monsters from mythology; [illegible] to the exhibit of characters whose physical deformities match their evil natures; then visit the modern rogues whose charming faces mask their psychological grotesqueness; finally, turn the corner to the wo[illegible]ture and see the bizarre products of man's imagination. Join the tour now for a unique view of some of the strangest creations in fiction. Sample exhibits: *The Other; The Grass Harp and the Other Stories; The Hairy Ape; Don't Look Now; The Dunwich Horror.*

Children's Literature: Once Upon a Time6

Pulaski County High School, Pulaski, Virginia

School is over
Oh, What fun!
Lessons finished;
Play begun.

Who'll run fastest,
You or I?
Who'll laugh loudest
Let us try!

Evaluate the challenge of Kate Greenaway and imagine yourself in a marathon race through a world of fantasy. The adventure of children's literature will challenge you to the competition of keeping pace with those experiencing the unforgettable waystops of Mother Goose and the ballad; the wonderful world of poetry and rhyme; the once upon a time old and new magic of fables, myths, epics, folk tales; the here and now realism of fiction; the stranger than fiction and the mystery tale; and the voyage through other times and places with historical fiction and biography.

What Did Ezekiel See?

Herndon High School, Fairfax County

Did man have his genesis somewhere in outerspace? Did Ezekiel really see a wheel of fire? Was earth once visited by beings from other worlds? In the realm of the science fiction writer, these questions have been answered. To others, what are the answers? After reading the following selections, perhaps we too can draw our own conclusions about man and his origins.

Readings: *Chariots of the Gods; Gods from Outer Space; Other Worlds, Other Gods.*

No Man Is an Island

George C. Marshall High School, Fairfax County

Am I my brother's keeper? Are you? How far does our responsibility extend to our fellow man? Does man create evil? Is it inherent in man's nature? Does the presence of evil deny the existence of God? This course deals with these questions as they appear as themes in Rolf Huchhuth's drama *The Deputy*, which points the finger of blame for the extermination of the European Jews not only at the Nazi command, but at the entire world. The problems of human suffering are further explored in Elie Wiesal's *Night*, an account of the author's experiences as a child in Buchenwald. The course will then branch out to examine further the great moral and philosophical problems that face men everywhere, including the classroom.

The Call of the Sea

Herndon High School, Fairfax County

> *"For the call of the running tide*
> *Is a wild call and a clear call."*—MASEFIELD

Does the sea call you? If its lure is adventure, ecology, mystery, or just plain escape to the surf and sun, then join us. We shall explore its depths, fight on its waters, and share the excitement of some of its sailors. Books, poems, sea chanties, sea stories, and films will complete our call to

"The sea! the sea! the open sea!
The blue, the fresh, the ever free . . ."—CORNWAL

Readings:

Mutiny on the Bounty	Group readings: *The Gypsy Moth Circles the World*
The Secret Sharer	*Run Silent, Run Deep*
Excerpts from *Jonah, Kon-Tiki,* and *The Odyssey*	*Billy Budd*
	Sink the Bismarck

Students may also select additional readings as they desire from such varied authors as Hemingway, Carson, London, Kipling, and Manry.

Death Themes in Literature

Osburne High School, Prince William County

Because death is so much a part of life—man has long used literature, art, and music to express differing attitudes, fears, debates, and confusions about death. In this course the student will study these influences as expressed in literature. Core works are *The Death of Ivan Ilych* by Tolstoy and 2 filmstrips, *Living with Death* and *Death Themes in Literature*. The student will also read and study short stories, poems, and novels which express through literature man's feelings about death and dying. Related topics which will be discussed are suicide, mercy killing, grief, funeral arrangements and legal questions about death. Composition skills, research, and vocabulary study relating to the topic will be assigned.

These unit descriptions represent only a small, small percentage of the several hundred we were given permission to print. For every one that appears here, there were dozens of exciting units which could not be presented. The selection process was truly agonizing; the creativity of Virginia teachers, amazing. Perhaps the ultimate in thematic literature units, however, was the following independent study elective from Herndon High School:

Search for a Theme

What theme or topic would challenge you? Search and choose. With teacher approval, each student will decide what topic or theme he wishes to pursue. The quarter's work will include the reading of at least one novel, several short stories, poems, articles and essays. Coordinated oral and written composition will complement each unit which will be evaluated within the contract agreement form of grading.

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Schools and the Censor

DR. PAUL C. SLAYTON

Mary Washington College
Fredericksburg, Virginia

A ghost stalks openly and blatantly across the Commonwealth of Virginia. He strides over the tidal flats of the Chesapeake Bay, through the foothills of the Piedmont, and into the valleys and hills of the Appalachians and his misty form is to be glimpsed from the bustling suburbs of Washington, D. C. to the Dismal Swamps. The long-gaited ghost is that of Virginia's Royalist Colonial Governor Berkely, who thanked God, ". . . that there were no schools or printing presses in Virginia." There are, of course, printing presses and schools in Virginia today, but the intellectual descendants of Governor Berkely would severely circumscribe educational functions and the disseminations of information if they could but work their will.

They are trying! Item: a "patriotic" group in Fairfax County would prohibit the use of Dorothy Sterling's novel *Mary Jane* in the schools because it depicts "the American way of life in an unfavorable light." Item: a "concerned" group in a Tidewater community would remove from the library shelves such "Black Culture Stuff" as Gordon Park's *The Learning Tree* and Robert Lipsyte's *The Contender*. Item: a Piedmont Commonwealth's attorney would ban such publications as "Playboy" within the geographical limits of his community. And, not to be undone by their fellow censors, a group of parents in a Southwestern Virginia community banded together under the leadership of a local minister in an unsuccessful attempt, culminating in the courts, to ban a literature anthology series adopted for use in the schools by both local and state school boards. Their complaint was that this series contained materials which were "obscene and blasphemous," "communist-inspired" and "anti-Christian." In addition to the ban on the anthologies, this group sought to oust the school superintendent, the director of instruction, and the local textbook adoption committee for their roles in bringing these subversive materials into classrooms of the Commonwealth.

This is an illustrative, not an exhaustive listing of censorship attempts in the state. What is the net effect of these censorship efforts upon schools? Inconclusive: A few school divisions have acted positively through such actions as adopting policy statements incorporating plans of actions along the lines recommended by the N.C.T.E. in its "right to read" program. The Virginia Association of Teachers of English and the Virginia Council on English Education have established action groups to assist school divisions in shoring up their defense against the censors and to give aid and support to teachers and school divisions under attack by the censors. Still, the predominant result has been retreat and retrenchment by teachers, librarians and administrators, seeking to "ward-off" the censors by avoiding all materials or ideas which might be controversial—a futile

and self-defeating approach which in a short while may result in literature classes using as reading matter match book covers and cereal boxes, the only noncontroversial "literature" remaining to them.

The school divisions in the state and in the nation which have been most successful in protecting the integrity of their programs from the would-be censors have been those divisions having written school board adapted policies for the selection of materials for classroom use and have promulgated procedures to be followed by a citizen requesting reconsideration of a book, film, or other material utilized in the classroom for instructional purposes.

The Virginia Association of Teachers of English and the Virginia Conference on English Education urge that the school boards of every school division in the state formally adopt a policy statement setting forth methods and agencies for selecting materials and establishing review facilities.

A starting point for developing a policy statement is contained in this statement by the National Council of Teachers of English's Commission on Literature:

> "No literary work is in itself proper or improper for the schools. Its suitability must be judged in terms of its development of the student's intelligence and critical sensibility; and the effect on the student of the book taken as a whole. The responsibility for making in any given case judgment must rest with those best qualified by training and experience to do so, the members of the teaching profession in English."
>
> (NCTE Council-Grams; Nov. 1967, pg. 3)

The Virginia Association of Teachers of English and the Virginia Council on English Education will be happy to provide assistance and consultant services to any Virginia School division desiring aid in preparing a policy statement concerning classroom materials.

Sample policy statements and the NCTE *"Citizen's Request Form for Reconsideration of a Book"* will be provided upon request. Communications should be addressed to: Paul Slayton, Monroe 12A, Mary Washington College, Fredericksburg, Va. 22401.

* * *

VATE Members at NCTE Annual Convention

VATE's delegates to the NCTE annual convention in New Orleans were Elizabeth Smith, president; Leon Williams, president-elect; and Richard Meade, NCTE liaison officer. On the program as chairmen of discussion groups, consultants, or speakers were other VATE members: Paul Saylor, Northern Virginia Community College; Estelle Tankard, Chantilly School, Fairfax; Joan Curcio, Hayfield High School, Fairfax; Betty Blaisdell, Fairfax Public Schools; Blanche Smith, Highland Park School, Richmond; Betty Swiggett, Hampton Public Schools; Frances Wimer, Richmond Public Schools and Dick Meade, University of Virginia.

NCTE Names Virginia Winners for Achievement Awards in Writing

NCTE Achievement Awards in Writing winners were announced at the Annual Convention in New Orleans during the Thanksgiving holidays. Winners for Virginia are: Bowman, Sallie W., *George Wythe H.S., Richmond* (English, biology) 4810 Riverside Drive, Richmond 23225; Bussey, John C. Langley H.S., McLean (journalism, political science) 6505 Old Chesterbrook Road, McLean 22101; Conlon, James John, West Springfield H.S., Springfield (economics, journalism) 8427 Willow Forge Road, Springfield 22152; Cooley, Susan Gail, Thomas Jefferson H.S., Richmond (psychology) 4711 Augusta Avenue, Richmond 23230; Coston, Grace Margaret, J.E.B. Stuart H.S., Falls Church (English, psychology) 3316 Stoneybrae Drive, Falls Church 22044; Emmett Bruce Franklin, West Springfield H.S., Springfield (marine biology, anthropology) 6703 Norview Court, Springfield 22152; Fisch, Robertta Lea, Robert E. Lee H.S., Springfield (linguistics) 6108 Brandon Avenue, Springfield 22150; Gaskins, Melinda Vann, Princess Anne H.S., Virginia Beach (education, language) 4961 Chaucer Street, Virginia Beach 23462; Hammond, James M., II, Bayside H.S., Virginia Beach (mathematics, computer science) 1708 Birchwood Road, Virginia Beach 23455; Hutcheson, Martha Lynn, Bayside H.S., Virginia Beach (English) 1220 Five Forks Road, Virginia Beach 23455; Kervick, Susan Alice, Osbourn H.S., Manassas (music education, foreign languages) 8707 Barnett Street, Manassas 22110; Manno, Rosanne Marie, West Springfield (English, physical therapy) 6903 Huntsman Boulevard, Springfield 22153; Nupp, Jennifer Ruth, Washington-Lee H.S., Arlington (English, social studies) 328 North Edison Street, Arlington 22203; Phileo, Margaret L., Annadale H.S. (Russian) 7420 Annawood Court, Annadale 22003; Ricks, Ronald D., Falls Church H.S. (biology, pre-medicine) 2806 Woodlawn Avenue, Falls Church 22042; Ryder, Mary Evelyn, Albemarle H.S., Charlottesville (art, English) Castlebrook, Batesville 22924; Schwartz, Justin, McLean H.S. (humanities, social sciences) 7013 Duncraig Court, McLean 22101; Sours, Diana Kaye, Lane H.S., Charlottesville (drama, art) 1636 St. Anne's Road, Charlottesville 22901; Sparrow, Charles Kavanaugh, Martinsville H.S. 1308 Valley View Road, Martinsville 24112; and Stefan, Susan, McLean H.S. (English, political science) 1561 McNeer Street, McLean 22101.

State Coordinator for Virginia is Dr. Leroy Smith of the Mary Washington College English Faculty.

Over 6200 nominees participated in this year's competition. High School juniors from all fifty states, the District of Columbia, and American schools abroad were nominated for NCTE Achievement Awards in Writing by their English teachers. The number of nominees from each school was determined by the school's total enrollment in grades ten through twelve: one nominee per 500 students. The policy of limiting the number of entrants required a careful screening of students.

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FOSTER GRESHAM

RICHARD MEADE

FRANCES WIMER

VATE Awards Three Additional Life Memberships

In its sixty-year history VATE has awarded six life membership certificates. These certificates signify distinguished service in VATE as well as to the English profession.

Recipient of the first life membership certificate was Professor James M. Granger, a member of the Longwood College faculty and first elected president and co-founder of the Virginia English Teachers Association. The presentation was made during the Fortieth Anniversary program.

Ten years later at the University of Virginia Language Arts Conference the second life membership award was made to Grady Garrett, a retired John Marshall High School teacher from Richmond, Virginia and a charter member of VATE.

At the annual fall meeting in 1960, a third life membership award was made to Mrs. Mary Councell, of Washington-Lee High School (now retired in Clemson, S. C.). It was during her presidency that the literary map of Virginia was published.

Three life membership certificates were awarded at the Sixtieth Anniversary banquet in Williamsburg, one to Dr. Richard A. Meade, NCTE liaison officer, and the others to Foster B. Gresham, executive secretary, and Frances N. Wimer, publications editor.

Dr. Meade, a colleague of Grady Garrett's, joined VATE in 1931 and together they kept the association together for the next twenty years. VATE was a small struggling organization with annual dues of twenty-five cents and World War II interrupted its existence for several years. Following the War, Dick Meade and Grady Garrett re-established the group. Dick had become NCTE liaison officer in 1936 and had served as president in 1938. In 1949 he again served as president. The following year he served as director of the University of Virginia Language Arts Conference and provided a spot on the program for announcements by the VATE president and a luncheon meeting of the Executive Committee. These conferences were held annually until 1973 when they were cancelled because of the energy crunch. In the meantime he had served on the Constitution and Teacher Load Committee and also was instrumental in raising annual dues from 25¢ to $1. He has assisted in virtually all VATE activities in either a participating or advisory capacity since he joined the organization.

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In 1948 Foster Gresham attended the VATE meeting as a delegate. By 1949 Dick Meade had nominated him for the presidency of VATE and had persuaded him to accept the office telling him that his only duty would be to get a speaker for the next year's meeting. The Virginia English Teachers Association *(as it was called at that time)* membership numbered 37. He proposed to the other officers that the organization be made an active one, and they agreed. Before the end of that session the membership had increased to 110 and published the first issue of the *Virginia English Bulletin*, then only an eight-page bulletin. From then on the membership increased at the rate of 100 or more a year until the session of 1973-4 when the membership was approximately 2,500. For the first nine years the bulletin was published three times a session and was sent free to all English teachers whose names were secured from principals, and after that to members only. He edited this bulletin until 1959 when he became executive secretary only, continuing the other work which he had been doing all along in addition to editing the bulletin.

For the session of 1953-54 Foster was awarded a Ford Foundation fellowship for visiting schools throughout Virginia and making a study of the teaching of English in these schools and the conditions under which the teachers worked. The results of the study were published in a fifty-page bulletin by VATE in 1955, which became the basis of recommendations made to the State Department of Education, school administrators, and the Spong Commission, appointed by the State Legislature in its series of hearings on education in Virginia. VATE has since conducted or participated in several other studies concerning English teaching, student achievements, and working conditions.

During the fifties he served on a VATE committee to meet with the Superintendent of Public Instruction to request that a supervisor of English be employed on the staff of the State Department of Education and that prospective English teachers be granted state scholarships like prospective teachers in other subjects. The latter was granted immediately; the other came later (we now have one supervisor and three assistants). He also appeared before the Spong Commission in one of its open hearings and later with the commission for further discussion. For several years he served as a director of the National Council of Teachers of English and served on the NCTE committee on teacher certification.

Since 1959 as executive secretary, he has maintained at Longwood College the business headquarters of VATE. From this office three times a semester until 1970 and twice a semester thereafter over 2500 copies of the *Virginia English Bulletin* has been mailed, and twice a year 1500 copies of the *Administrators Newsletter*, besides special mailings to members and letters to officers in the eighteen affiliate associations in the various VEA districts. All memberships and subscriptions are processed in this office, and mailing circulations lists are prepared, with advertisements also received and forwarded to the printer.

In the spring of 1972 after VATE published *Virginia Authors: Past*

and Present, this office added the processing book of orders and payments and since that time has accounted for over 800 copies sold.

Although Foster retired from teaching in 1973, he has continued to serve as Executive Secretary maintaining an office at Longwood College.

The sixth Life Membership Award was presented to Frances Wimer. A member since 1955, she has brought success to whatever activity she has become involved in. [By Foster Gresham]

Because of her leadership CATE became an affiliate in 1961, and the organizational meeting had Dr. Harold Allen, the then NCTE president, as the speaker. She was CATE's first president, and a year later VATE called her to be its vice-president and then president. As VATE's president, she initiated the first fall over-night conference—the Conference for Department Heads and Supervisors, the forerunner of our current annual conferences for members. She was also QATE's first president.

In 1966 Frances succeeded Rin Simonini as editor of the *Virginia English Bulletin* and revived the *Administrators Newsletter*, which had been started earlier but discontinued. As editor, she inaugurated the present publishing plan of two issues of the *Bulletin* a year (spring and winter), larger than the earlier bulletins and with a focus upon a particular subject each issue. Six of these have been cited by ERIC for inclusion in *Research in Education*.

During the several years preceding the 1969 NCTE Convention in Washington, Frances represented VATE in planning the three Tri-State Conferences held jointly by the District of Columbia, Maryland, and Virginia; and in 1969 she was Virginia's Associate Chairman for co-hosting the national convention. In addition, she has served as NCTE director, as state chairman of the Achievement Awards Committee, as chairman of numerous VATE committees, and as consultant to others; and she continues to edit each session the two issues of the *Bulletin* and two *Administrators Newsletters*.

She has been a program participant in five NCTE conventions and has served on numerous NCTE committees, for her distinguished service in upgrading the teaching of English, she is listed in *Dictionary of American Biography*, *2000 Women of Achievement*, *Personalities of the South* and *Who's Who in Virginia*.

Her wide acquaintance has brought to the *Bulletin* articles from many states and has helped to provide our conferences with nationally known speakers. She is VATE's unofficial public relations officer.

The six recipients of VATE's life memberships have offered hours of devoted service to VATE, NCTE, and the English profession.

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VATE Elects Officers for 1975

VATE's new president, Leon Williams, is an energetic young man who recently was named an outstanding educator in America by the Academy of American Educators for 1973-74. He has been the recipient of many honors and scholarships throughout his professional career. As a student at Randolph-Macon College, he held membership in three honorary fraternities: Phi Beta Kappa, national education fraternity; Omicron Delta Kappa, national leadership fraternity; and Pi Gamma Mu, national social science fraternity. He received also a four-year National Methodist Scholarship, a four-year A.I. Dupont Scholarship, and a twelve-month Master's Program in English and Education fellowship. He was awarded a Bachelor of Arts Degree from Randolph-Macon and a Master of Education Degree from American University.

The new president not only is a participating member in many professional organizations but also has held key positions in them. In 1973 he served as general chairman for the VATE Fall Conference and in 1974 served as VATE's president-elect. During these two years he has chaired the Special Appropriations and Unified Membership K-12 Committees. In November he represented VATE as a director at the NCTE convention in New Orleans. Previously he had served as president and president-elect of the District P Association of Teachers of English.

In addition to professional associations in English, he has served as secretary-treasurer, vice president, and president of the Appalachian Regional Supervisors, vice president and president of the Association of Roanoke County School Administrators, and corresponding secretary of the Virginia Elementary Language Arts teachers.

His influence has been felt also in State Department committees and in curriculum development committees in Roanoke County.

His wife, Barbara Womack Williams, is a guidance counselor at Hidden Valley Intermediate School in Roanoke County. They have three children, Mark, Kathleen, and Stephanie, ages 15, 13, and 11.

Other officers elected to serve in 1975 are: *President-elect*, Dr. William Bosher, principal, Highland Springs High School; *Secretary*, Mrs. Lazelle Hopkins, Salem Intermediate School; *Treasurer*, Roger Bergstrom, Lake Braddock Secondary School; *Members-At-Large*, Mrs. Charlsie H. Brown, Independence High School and Mrs. Imogene Draper, Virginia State Department of Education.

The officers were the first to be elected by written ballot. Previous elections has been held during a business meeting with only those present voting. Over 1300 members participated in the voting under the experimental written ballot system.

FROM THE EXECUTIVE SECRETARY

Foster B. Gresham

Monday morning back in the VATE office I am experiencing a let-down after the high-light of VATE activity for 1974! Steve Dunning's "Doing Poetry" workshop, the banquet hall next morning with forty tables exploding with teaching ideas, the panels, the demonstrations, the Plantation Room with films being shown at each end, the Scholastic reception—all echoing in my ears—distantly now back in the office, but pleasantly—and prophetically of greater VATE activities ahead!

VATE's Sixtieth Anniversary Conference was a wonderful one—"the best yet," so many said. The setting—the Hilton 1776 in Williamsburg—was excellent; the facilities and service, the same; the weather, perfect; the program—with approximately sixty persons making presentations—, complete and inspiring!

The celebration of VATE's sixtieth anniversary began with the opening of the registration packets, for the special "Sixtieth Anniversary" issue of the BULLETIN was there for conference participants (and is now being mailed to all other 1975 VATE members). At the Friday evening banquet, the presence of the speaker, Dr. Stephen Dunning, president-elect of NCTE, commemorated the first meeting of VATE sixty years ago when its speaker was the NCTE president of that time. Then there was the birthday cake, (even though a very realistic imitation) complete with candles for a lighting ceremony in which the immediate past president, the president, and the president-elect joined with a word for the past, the present, and the future. And besides the delightful music "a la Williamsburg," there was a "happy birthday" sixtieth anniversary song to the tune of "Tie a Yellow Ribbon Round the Old Oak Tree."

Steve Dunning's manner of conducting the workshop with a bit of competitive activity among the table groups and the reading of the winning poems, so quickly composed, added a festive air to VATE's birthday party. Thanks to the exhibiting publishers and Williamsburg businesses, there were gifts in the form of door prizes, at least one for each table and many more. A reception honoring Dr. Dunning, given by Scholastic Magazines, Inc., completed the evening's celebration.

VATE marked the occasion also with honoring three of its members for their contribution to its growth and service. Life Membership Awards were presented to Richard Meade and Foster Gresham, according to the program, and to Frances Wimer, by surprise. Frances had prepared the printed programs, and the information that she was to be so honored was withheld until program time. (An article concerning the recipients of this award appears in this issue.)

Past presidents who returned for the anniversary conference were honored with the presentation of certificates of recognition for their service

as president. These were Betty Blaisdell, Foster Gresham, Alan McLeod, Richard Meade, Katharine Sieg, Paul Slayton, and Frances Wimer.

I will leave the Saturday program summaries [spring issue] to our editor—except one session: the workshop for affiliate officers. At that session a *Handbook for Affiliates* was presented for critical review and discussed as fully as the short time would permit. This handbook, among other things, outlines the duties of the affiliate officers in relation to VATE; lists the procedures for voting by mail, for conducting membership campaigns, for holding regional conferences, etc.; and offers suggestions for affiliate activities. I asked those present, who reacted favorably to the tentative copy, to be members of a committee to review the sections carefully and offer any suggestions for change before it is put in final form for distribution to affiliate presidents.

At the end of the second session of "Great Teaching Ideas," while the conference participants were still seated at the forty tables in the Plantation Room, VATE president Elizabeth Smith took the microphone and called the annual business meeting to order and set a record for attendance—the largest in all sixty years! The Sixtieth Anniversary Conference had over 400 registrants.

The usual election of officers was not held, since VATE had held conducted the election by mail during the spring. In the past, only those attending the annual business meeting had voted for new officers. This year another record was set: under the experimental plan of election-by-mail-ballot, 1365 participated, roughly 56% of the current membership. If something had not gone wrong in two affiliates which had a zero-return of ballots, the percentage would have been much higher; and the success of the plan justified continuing the same voting procedures next spring. Elizabeth introduced the officers for 1975 who were elected on last spring's balloting and whose names may be found elsewhere in this issue.

Several committee reports were made during the business meeting. Roger Bergstrom, chairman of the Committee on Teacher Load, which was appointed because the Executive Committee felt the need of a VATE position on this critical problem, gave the following report:

> The statement of this committee will be in accord with the policy on class size and teacher workload adopted by NCTE in 1972. It is our hope that teachers, through their local affiliates, will encourage their respective school boards and communities to adopt a realistic plan to provide for the best English education possible. Our goal is to have the VATE position ready by the end of the current year.
>
> The basic features of the policy on class size and teacher workload are:
>
> (1) Maintaining class sizes and teacher workload at desirable levels is a vital part of the community's accountability to its teachers and to its youth.
>
> (2) Although the 100:1 ratio has become inadequate as a guide to English-teacher workload for all secondary schools, it remains a desirable guideline for most.

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(3) A ratio for English-teacher workload in a given school must be determined by discussions among local teachers, administrators, and laymen following a detailed analysis of local conditions.

Leon Williams, chairman of a special project committee for 1975, reported that he had requested an appropriation from VEA to help finance VATE's ambitious study of a possible merger with the Elementary Language Arts Teachers. He gave the following summary of the committee's proposal:

> This project would establish a task force of members of the Virginia Association of Teachers of English and the Elementary Language Arts Teachers to study the advantages and disadvantages of merging these two departments to bring about better articulation and improvement in the teaching of English for all students K-12 in the Commonwealth. Considering such a merger seems especially pertinent at this time not only because the objectives of the two groups are basically the same but also because the variety of middle school organizational patterns (junior high, intermediate school, etc.) presently operating in Virginia makes any division of elementary and secondary English teachers even more illogical and arbitrary.
>
> The proposed task force would meet probably four times, do its study, assimilate its findings, and present its recommendations to the respective organizations for action. The expenses involved would be primarily for the travel and clerical work of the task force group and the cost of publicity and a mail referendum to the membership of VATE and the Elementary Language Arts Teachers as needed.

Paul Slayton, chairman of the Committee on Censorship, presented his committee's report, which was too long for this column and will be found in a separate article in this issue.

After the business meeting there was a coffee break, thanks to some of publisher exhibitors and West Point friends of Ava Lou Jones, chairman of the Arrangements Committee. And there was enough time to have a cup of coffee and pay another visit to the exhibitors' displays. Their gallery in front of the Plantation Room was always crowded.

During the panels that followed, I found one in which twelve panelists were discussing their subject before an audience of about thirty-six—all the room would hold. How is that for a class ratio—1:3?

While most of the conference participants were on their way home, the VATE Executive Committee was holding its fourth meeting of 1974 and carried on its deliberations until mid-afternoon. One newsworthy item of this meeting that I feel appropriate to publish at this time was the announcement that the Sixth Annual Conference will be held in Roanoke on October 11-12, 1975. Better mark that date on your calendar now!

Let me, on behalf of those attending the conference, record our thanks for the great job of arrangements and registration by Ava Lou Jones and Sarah Bellpree that made for a smooth-running conference and our thanks for the superb program prepared under the direction of Frances Wimer. And from all of us thanks to Elizabeth Smith for her gracious and efficient service as VATE's president—we are glad that she will still be on the Executive Committee for another year.

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Current VATE Publications

Virginia Authors: Past and Present
(Welford Taylor, Editor)
1972 $5.95 (to members of VATE, $4.95)

A Literary Map of the Commonwealth of Virginia
with fourteen etchings of famous Virginia
authors' homes
by Charles Councell $1.50

The Virginia English Bulletin
published twice a year (spring and winter)
$3.00 by yearly subscription
(free with VATE membership)

Send orders for any of the above to Foster B. Gresham, Executive Secretary, Longwood College, Farmville, Virginia 23901. Make checks payable to VATE.

IN MEMORIAM

G. RODNEY MORISSET

Former Assistant Executive Secretary NCTE
Director 1969 NCTE Spring Institute, Richmond
1934-1974